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A THIRD BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED
THROUGH THE CONSIDERATION OF COMPLETE MELODIC
FORMS AND PRACTICE BASED ON EXERCISES
RELATED TO THEM

BY

ELEANOR SMITH

AUTHOR OF "SONGS FOR LITTLE CHILDREN," TEACHER OF MUSIC IN THE CHICAGO KINDERGARTEN
COLLEGE AND FROEBEL'S KINDERGARTEN SCHOOL. FORMERLY IN CHARGE
OF DEPARTMENT OF VOCAL MUSIC IN THE COOK
COUNTY NORMAL SCHOOL

AND

C. E. RICHARD MUELLER, A.M.



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THE MODERN MUSIC SERIES.

"Knowledge has its beginning from the mind ; its introduction from the senses."

There are two essential things to be considered in the musical education of the child :

- 1st. The cultivation of the musical sense—the appreciation and love of music.
- 2d. The development of the understanding in the elements of music—the ability to read at sight, etc.

These two phases of growth are in no way antagonistic to each other ; on the contrary, the child can only grow properly in each through the influence of the other. Some teachers would emphasize the importance of sight reading and technical training, as if the development of independent ability were the only essential thing in music training ; while others would emphasize song singing and musical expression at the expense of independent ability. The simple truth is, that neither is complete without the other ; that one must grow from and relate to the other, and that their relation must be definitely established and continuously sustained.

The distinguishing feature of THE MODERN MUSIC SERIES is the relation between the songs and studies. By taking the student from the song to the study, and by relating the study centers to music of high character, the child gains power in the elements of music under the influence of the best musical thought, and thus attains the ideal of education, since the true spirit of the art of music dominates and influences him at every stage of his progress.

A THIRD BOOK IN VOCAL MUSIC.

It is assumed that by the time the pupil is prepared to take up the study of the lessons presented in this book, he has mastered the elementary principles that are necessary for the reading and understanding of such songs of our most notable composers as are here given—songs which are simple without being dull, and beautiful without being unduly intricate or difficult. It does not follow, however, that the pupil's ability to sing these more difficult songs creditably is a sign that he is ready for the study of the higher harmonic laws, except in so far as they are involved in the practical experience of singing. For these reasons, therefore, the material in this book is arranged with the object of making clearer the principles already learned, and of leading the pupil to the higher musical enjoyment incident to the exercises of more advanced and artistic part singing.

Considered from this standpoint, the advance in difficulty of the Third Book over the preceding books of the series is very apparent ; and since, by this course, the student is brought to a practical facility in deciphering and singing the best

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compositions, the degree of technical thoroughness may be considered to be as great as can be justified by sound educational principles. While discipline is what might be called a by-product of the music work in school, there are other by-products of the music hour which are worth more to the individual, and to the school, than any possible discipline through the study of abstract musical principles. The object of THE MODERN MUSIC SERIES is to furnish an incitement and a facility to art experience in music, rather than discipline purely as such.

The principle of the inter-relation of musical forms is, in the main, the same in this book as in the lower ones of the series, being from (a) melody, to (b) melody in combination (the canonic form, the round, etc.), to (c) part work as such, in two, three and four parts. The essential difference between this book and the preceding books of the series is that the initiative of the musical idea is no longer through imitation. By the arrangement of material the pupil is constantly stimulated to an independent effort in sight reading, his maturing faculties and his changed attitude toward singing being thus recognized.

The contents of the **THIRD BOOK OF VOCAL MUSIC** may be divided into four groups :

GROUP 1. PAGES 6 TO 83.

A presentation of the nine different keys in the order of their harmonic relations, each key being introduced with a graphic showing of the intervals of the major and minor scales. The nine sets of key pages may be made the foundation for interval study.

GROUP 2. PAGES 84 TO 111.

Begins with an illustration of Sharp 4 and Flat 7, as shown through modulation, contrasting these intervals with chromatics occurring as passing tones in the songs and studies following, and closes with an analytical view of the intervals of the major and minor scales.

GROUP 3. PAGES 112 TO 125.

A review of the different keys in regular order, presenting the studies and songs in unrelated form in order that the pupil may be held to a strictly analytical consideration of the musical elements underlying the different musical forms. This group closes with studies in difficult intervals, which are simplified by being first shown with intermediate tones.

GROUP 4. PAGE 125 TO THE CLOSE OF THE BOOK.

The introduction of the bass clef. This group begins with easy studies, and is calculated to awaken the interest of the boys through attractive melodies in the bass. Throughout, the work in the bass clef is related in many instances to the studies and songs of unchanged voices, sometimes taking up the same melody in combination ; sometimes by relating the bass unison songs to the same melody harmonized with soprano or alto, or both ; and sometimes by following a unison or part song with a three or four part study or song, bringing in the bass voices—a climax to the interest of the entire class, by which the part that the boys are expected to take in the singing is dignified, thus enticing them into the musical work. In most instances the bass is optional, a duplicate part being written in the treble clef for lower alto voices ; but even where the optional bass is not written, the arrangement is such that the alto may sing the bass an octave higher, so that practically all the material contained in the book can be used if bass voices are not available.

To the body of the book is added a table of keys, showing the relation of the major key to the tonic and relative minor key ; also a concise discussion of the rudiments of music to which reference is made throughout the book.

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A THIRD BOOK IN VOCAL MUSIC.

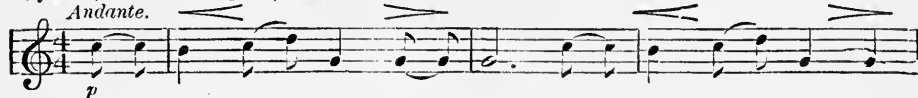
The Child and the Year.

Celia Thaxter.

English.

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Andante.



1. Said the child to the youth - ful year: "What hast thou in store for
2. "My sea - sons four shall bring Their treas - ures: the win - ter's
3. All these and more shall be thine, Dear child—but the last and
4. Would'st know this last, best gift? 'Tis a con - science clear and

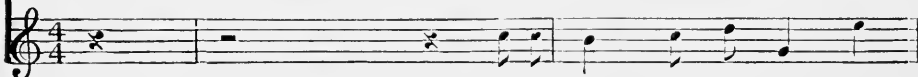


me, O giv - er of beau - ti - ful gifts! what cheer, What
snows, The au - tumn's store, and the flow'rs of spring, And the
best Thy - self must earn by a strife di - vine, If
bright, A peace of mind which the soul can lift To an



joy dost thou bring with thee, What joy dost thou bring with thee?"
sum - mer's per - fect rose, And the sum - mer's per - fect rose.
thou would'st be tru - ly blest, It thou would'st be tru - ly blest.
in - fi - nite de - light, To an in - fi - nite de - light."

A Canon.



The Key of C Major.

Signature— no sharps nor flats. Keynote—C on the first line below, and in the third space.

C 8)
B 7)
A 6
G 5
F 4)
E 3)
D 2
C 1

Triads of C Major.



A further treatment of Triads will be found on page 252, under Rudiments of Music.

Studies.

I.



II.



III.



IV.



The Key of C Major and its Relative Minor Contrasted. 9

The Scale of A Minor, Harmonic Form.

La 6
Si 5
Fa 4
Mi 3
Re 2
Do 1
Ti 7
La 6

The harmonic form of the Minor scale is the same ascending and descending.

The Scale of C Major.

Do 8
Ti 7
La 6
Sol 5
Fa 4
Mi 3
Re 2
Do 1
Do 1

A comparison of the Major, Relative Minor, and Tonic Minor scales in different keys is shown on page 241.

The Scale of A Minor, Melodic Form, Ascending and Descending.

La 6
Si 5
Fa 4
Mi 3
Re 2
Do 1
Ti 7
La 6

Studies in A Minor.

I.

II.

The Beat-and-a-Half Note.

(Developed by comparison with the divided beat.)

Doh o - me so..ol-doh me..e-rah doh oh-la so..ol-fah me..e-ray do.

April.

Lydia Avery Coonley.

Oehme.

Allegretto.

- mf*
1. { The hills were play-ing with the clouds One hap-py day in spring; }
 { I al-most heard their mer-ry laugh A-cross the val-leys ring; }
 2. { Then came the wind, o'er pink and blue He swept a dark gray fold; }
 { Gay smiled the sun as light he touched The som-ber hue with gold; }

They tossed them off in silk-en scarfs And would not set them free,
 The clouds re-belled, "It is not fair To join a-against us so."

But quick-ly drew them back a-gain In gay-est rev-el-ry.
 Then hur-r'ing fast they threw a-cross The hills a veil of snow.

I.

Studies.

II.

Sickle Song.

11

Hoelty.

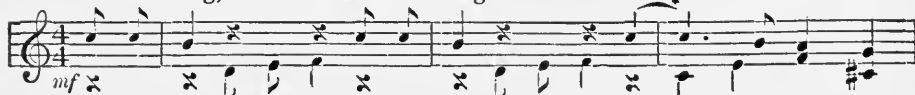
Andante.

Sic - kles sound;
Sic - kles ring,

On the ground
Maid-ens sing

Fast
To

Old English.
the ripe ears
the sic - kles'



Sic-kles sound;
Sic-kles ring,

On the ground
Maid-ens sing

Fast the ripe ears
To the sic - kles'



fall;
sound;

Ev - ry maid-en's bon - net
Till the moon is beam-ing,

Has blue flow-ers on it;
And the stub-ble gleam-ing,



Joy is o - ver all,
Har - vest songs go round,

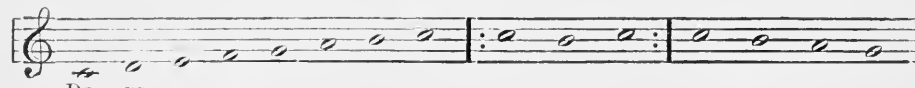
Joy, joy is o - ver all,
Har - vest songs go round.

Intermediate Tones.

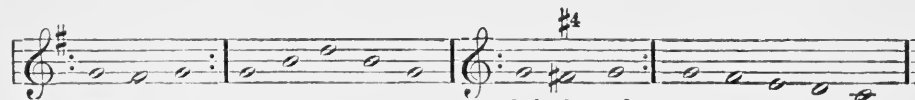
This exercise should be memorized and sung in different keys.



Sharp Four.



Do, re,



Do.

Sol, fi, sol,

* Syncopation is illustrated and explained on pages 94 and 278.

NOTE.—A study of key relationship and chromatic tones, as shown on pages 84 and 85, will be helpful in establishing the idea of modulation.—The difference between sharp four and a chromatic passing tone should be made clear to the pupil.

The Way for Billy and Me.

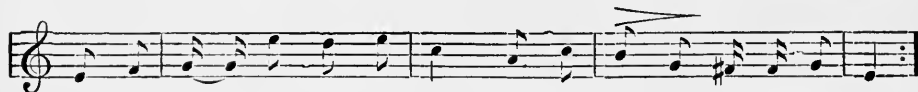
James Hogg.

L. Gruenberger.

Moderato.



1. Where the pools are bright and deep, Where the gray trout lies a - sleep,
2. Where the black-bird sings the latest, Where the hawthorn blooms the sweetest,

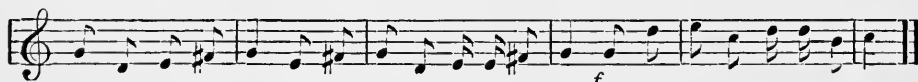


Up the riv-er and o'er the lea, That's the way for Bil-ly and me.
Where the nest - lings chirp and flee, That's the way for Bil-ly and me.

cresc.



3. Where the mowers mow the cleanest, Where the hay lies thick and greenest, There to



trace the homeward bee, That's the way for Billy and me, That's the way for Billy and me.

Studies.

I.



II.



Six-eight Time.

13

By Contrast.

Six-eight time is a compound of double and triple time with six eighth-notes (or their equivalent) to each measure. If we count six to a measure with a strong and medium accent on *one* and *four* respectively, an outer *double* and inner *triple* movement will be recognized.

This idea is shown in the following exercise. Let the quarter notes in *b* coincide with the accented notes in *a*.

I. *a*



The same idea is shown in Exercise II.

II.



III.



The Pleasures of the Country.

Tr. from the German.

Joseph Haydn.

*Allegro.**mf*

1. In truth I can - not meas - ure The heart-felt joy and pleas - ure Which
 2. I'll laugh at care and sor - row So long as each to - mor - row But

*Allegro.**mf*

ev - 'ry morning brings; Each day my glad heart sings.
 proves a joy - ous friend Whose hours I love to spend.

The brook's most heart-y greet - ing, The brook's most heart-y greet - ing Is
 Sweet flow - ers near me grow - ing, Sweet flow - ers near me grow - ing, Their

mine at ev-'ry meet-ing, As in the glade she hides, Or from her shel-ter
wond'rous beauty show-ing, Each morn-ing seem to say, "'Tis sweet to live to-

glides, Or from her shelter glides.
day, 'Tis sweet to live to-day."

We Merry Minstrels.

ROUND.

H. Purcell.

1 *Allegro.*

mf
2 We merry minstrels soft music en-joy, For mu-sic doth hatred and malice destroy.

3 We sing so blithely, we drive a-way care, And with our soft harmony banish despair.

Then hail! sweet science, hail, hail heav'nly sound, No pleasure like music

The Key of G Major.

Signature— one sharp, F#. Keynote—G, on the second line.

G	8)
F#	7)
E	6
D	5
C	4)
B	3)
A	2
G	1

Triads of G Major.

Studies.

I.

II.

III.

The Minor Scale, Melodic Form.

La	6	La	6
Si	#5	Sol	5
Fi	#4	Fa	4
Mi	3	Mi	3
Re	2	Re	2
Do	1	Do	1
Ti	7	Ti	7
La	6	La	6

The Major Scale.

The Minor Scale, Harmonic Form.

Triads of E Minor.

Studies in E Minor.

I.

II.

III.

Thy Mercies, Lord.

CANON.

Anon.

Tallis.

Allegro.

mf Thy mercies, Lord, shall be my song, My song on Thee shall ev-er dwell, To

mf Thy mer - cies, Lord, shall be my song, My song on Thee shall

a - ges yet un-orn my tongue Thy nev-er fail-ing mer-cies tell.

ev - er dwell, To a - ges yet un-born my tongue Thy never fail-ing mercies tell.

Studies.

I.

p *mf* *p*

cresc. *cresc.* *f*

II.

cresc. *cresc.* *f*

Spirit of the Summer-Time.

19

Wm. Allingham.
Andante.

Old Irish Folksong.

mf

1. { O spir - it sweet of sum - mer - time, } The swal - low from her
 { Bring back the ros - es to the dells, }

2. { Bring back the sing - ing, bring the scent } Oh! bring a - gain my
 { Of mea - dow lands at dew - y prime; }

mf

dis - tant clime, The hon - ey - bee from drow - sy cells,
 heart's con - tent, Thou spir - it sweet of sum - mer - time.

Studies.

I.

II.

Theme based on a German air.

The Four Seasons.

Frederic Clay.

*Moderato.**p*

1. Birds are in the woodland, birds are on the tree;
2. Fruits are ripe in Autumn, leaves are sere and red;
3. Thus, as years roll onward, mer-ri-ly we sing,

*Moderato.**mf**p*

Mer-ry Spring is coming, ope the pane and see; Then come sportive breezes,
 Then we glean the cornfields, thanking God for bread; Then at last comes Winter,
 Thank-ful for the blessings all the seasons bring, Thus, as years roll onward,

fields with flow'rs are gay,
 fields are cold and drear,
 mer-ri-ly we sing,

In the woods we're singing thro' the Summer day,
 Then there's happy Christmas, time of joy and cheer,
 Thank-ful for the bless-ings all the seasons bring,

ritard.

In the woods we're singing thro' the Summer day.
Then there's happy Christmas, time of joy and cheer.
Thankful for the blessings all the seasons bring.



Studies.

I.

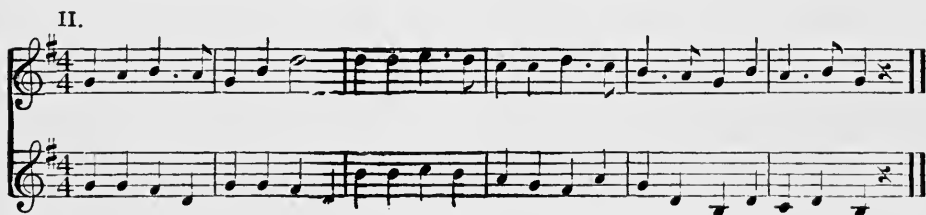


II.

Allegretto.



The Beat-and-a-Half Note Shown by Contrast.



Sharp Four.

23

Do Do

Sol, fi, sol.

The image shows two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melody starting on a whole note 'Do' (C4), followed by a half note 'Do' (C4) and a quarter note 'Do' (C4). The second staff continues the melody with a half note 'Sol' (G4), a quarter note 'fi' (A4), and a quarter note 'sol.' (G4). The key signature changes to two sharps (F# and C#) for the second half of the staff.

A Song of Praise.

Translated from the German
Andante.

Gruenberger.

mf

1. Thou hast built the glo-rious mountain, Shaped the riv - er's might-y bed,
2. Thou dost lead the flight of swal-lows, Thoudost show the stars their way;
3. All Thy creat-ures, Lord most ho - ly, Praise Thy name for - ev - er - more;

mf

Raised the hap - py leap - ing foun-tain, Made the flee - ey clouds o'er-head.
Sea - son af - ter sea - son fol - lows; Thou didst or - der night and day.
All Thy works, both high and low - ly, Tell Thy pow'r, Thy love a - dore.

The image shows three systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the lyrics for three verses. The second and third systems continue the melody and accompaniment. Dynamics include *mf* (mezzo-forte).

A Study.

The image shows two systems of musical notation for a study piece. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system features a melody in the treble staff and a bass line in the bass staff. The second system continues the piece, ending with a double bar line and repeat dots.

ROUND IN THREE PARTS.

Geibel.
Allegretto.

W. W. Gilchrist.

1.
p O dew - y, sweet spring eve - ning, Thou art to me so dear, The

2.
p The air so warm and balm - y Breathes like the breath of love, Each

3.
A song like this sweet eve - ning, I fain would sing; in vain— The

skies with clouds are cur - tained, A star but here and there. there. *Last time only.*

breeze a vio - let per - fume Wafts up to me a - bove. - bove. *Last time only.*

tone so soft and gen - tle, I nev - er shall at - tain. - tain. *Last time only.*

A Study.

I.

II.



A study of key relationship as shown on page 84 will be valuable at this point.

A Study.

Allegro.

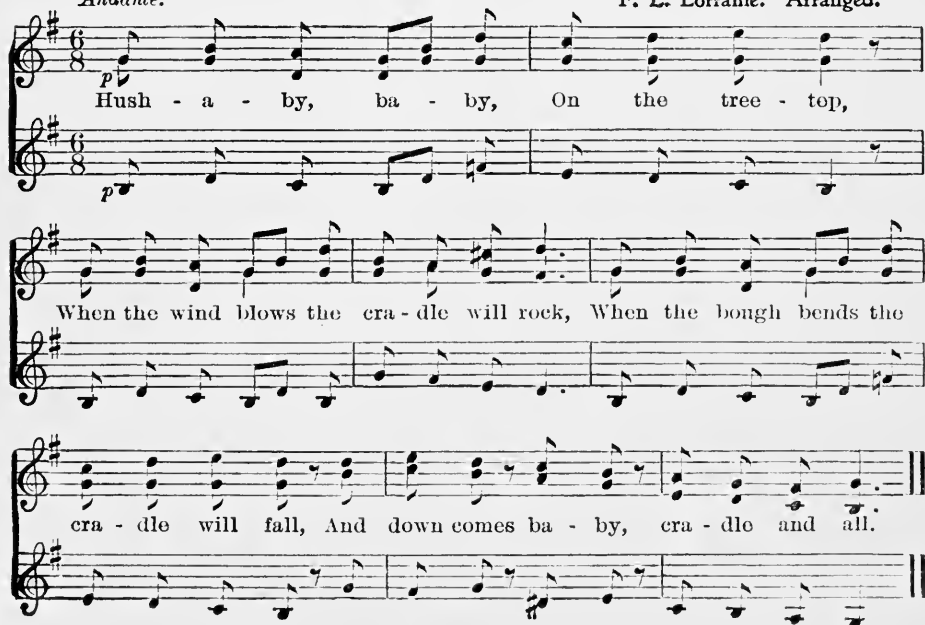
A. C. Kern.



Hush-a-by, Baby.

Andante.

F. L. Lorraine. Arranged.



I.



II.

German Folksong.



III.





Under the Greenwood Tree.

UNISON SONG.

Allegro.

Old English.

SOLO.

f


1. In sum - mer time when flowers do spring And birds sit on each
2. Our mu - sic is a lit - tle pipe That can so sweet - ly
3. On meads and lawns we trip like fawns, Like fil - lies, kids, and

Allegro.

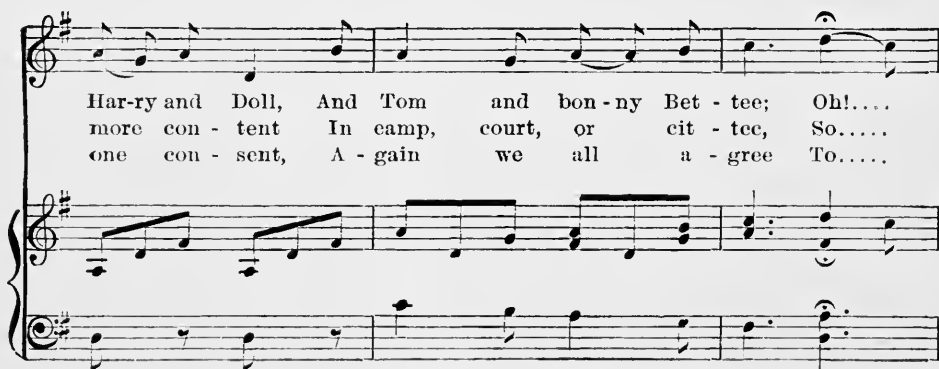
legato f

tree.....	Let lords	and knights	say what	they will, There's
play;.....	We hire	old Hal	from Whit -	sun - tide Till
lambs;.....	We have	no twinge	to make	us cringe, As

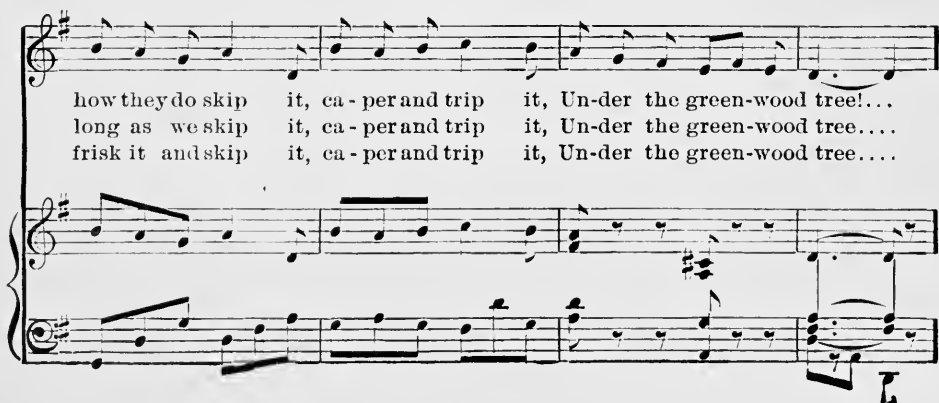
Under the Greenwood Tree.



none so mer-ry as we..... There's Will and Moll, and
lat - ter Lam - mas Day..... No time is spent with
old folks un - der - stand..... When day is spent with



Har-ry and Doll, And Tom and bon-ny Bet - tee; Oh!....
more con - tent In camp, court, or cit - tee, So....
one con - sent, A - gain we all a - gree To....



how they do skip it, ca-per and trip it, Un-der the green-wood tree!...
long as we skip it, ca-per and trip it, Un-der the green-wood tree....
frisk it and skip it, ca-per and trip it, Un-der the green-wood tree....

Under the Greenwood Tree.

29

CHORUS.

In sum-mer time when flowers do spring And birds sit on each

tree..... Let lords and knights say what they will, There's

1. 2 v. none so mer-ry as we.... 3 v. none so mer-ry as we.....

A Study.

The Key of E MINOR.

The Key of D Major.

Signature— two

sharps, F# and C#. Keynote—D, in the first space below and on the fourth line.

D	8
C#	7
B	6
A	5
G	4
F#	3
E	2
D	1

I.

Studies.



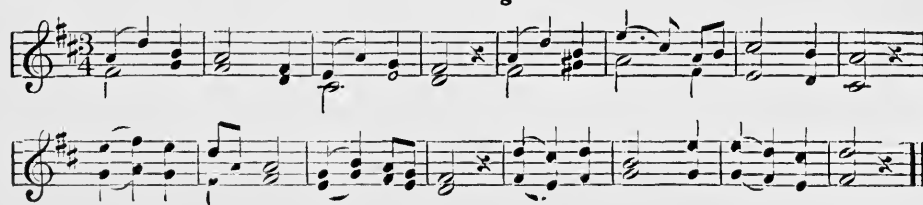
II.



A Canon.



A Song.



The Key of B Minor, the Relative Minor of D.

31

The Minor Scale, Melodic Form, Ascending and Descending.

La	6	La	6
Si	$\sharp 5$	Sol	5
Fi	$\sharp 4$	Fa	4
Mi	3	Mi	3
Re	2	Re	2
Do	1	Do	1
Ti	7	Ti	7
La	6	La	6

The Major Scale.

The Minor Scale, Harmonic Form.

Studies.

I.

II.

Flat Seven—Key of D.



A Study.



Sharp Four.



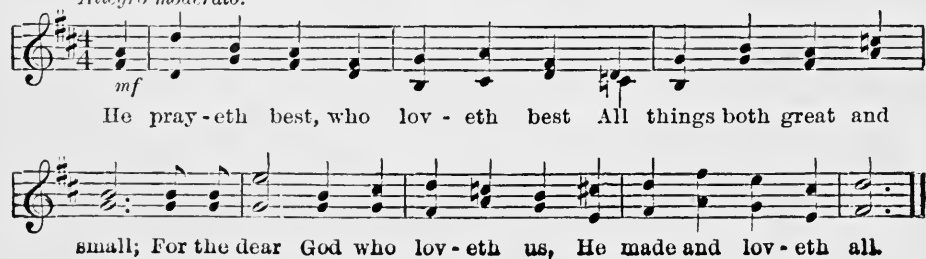
A Study.



Coleridge.

He Prayeth Best.

Allegro moderato.



I.



II.



A Sky-Voyage.

Edith M. Thomas.

By permission of Houghton, Mifflin & Co.

Allegretto.

- p*
1. Oh! would you go a - sail - ing Up - on the light, light breeze,
 2. The new moon's boat we'll bor - row, Made all of moth - er - o' - pearl,
 3. No trou - ble shall o'er - take us, No drear - y sight nor sound;
 4. A star shall be our pi - lot A - cross the sea of light,



A - bove the town and coun - try, A - bove the tall - est trees?
 A ros - y cloud from sun - set For can - vas we'll un - furl.
 The bob - o - link shall greet us With many a mer - ry round.
 And some en - chant - ed is - land Shall be our port at night.

Friendship.

Translated from the German.

Mozart.

Andante.

Sop.

1. Oh! friend-ship is a won-drous
2. It brings new joy to days of

ALTO.

treas-ure, Of earth's good gifts this is the best, It sweet-ens life, and none can
gladness, Those hap-py days when friend meets friend; In days of grief it tem-pers

*cresc.**mf*

meas-ure How those pos-ses-sing it are blest. In joy, in
sad-ness And brings de-lights that nev-er end. It mat-ters

Friendship

35

sor - row, Friend-ship cheers, And chan - ges not with chan - ging
not how dark the day, If Friend-ship cheers us on our

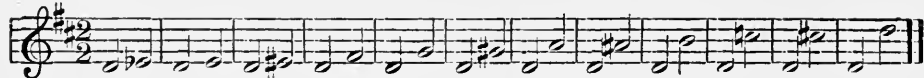
years, And chan - ges not with chan - ging years.
way, If Friend-ship cheers us on our way.

Studies.

I. D MAJOR.

II. D MINOR.

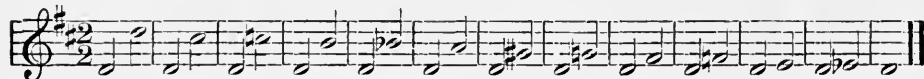
I.



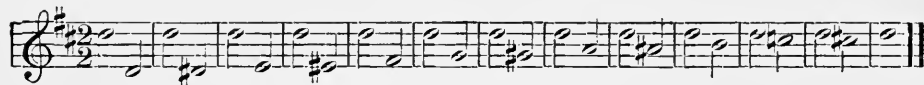
II.



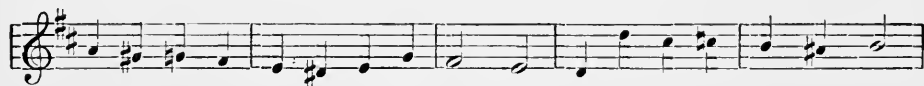
III.



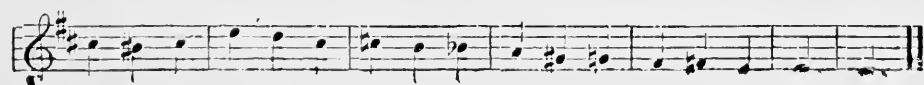
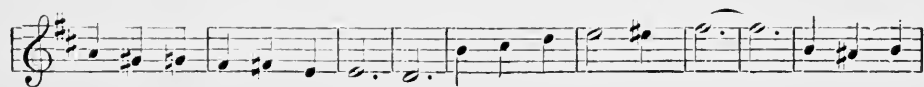
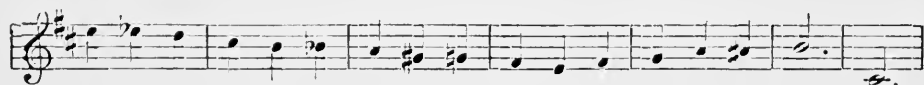
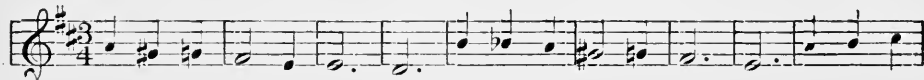
IV.



V.



VI.



The Chapel in the Wood.

37

After
G. Scherer.
Andante.

H. M. Schletterer.

1. In still - est deeps of for - est, Grown round by loft - y
2. Its o - pen por - tal, car - ven With fig - ures rich and
3. In many an hour of griev - ing That wood - land path I've
4. With - in the an - cient chap - el Dwells deep and ho - ly

trees, A chap - el gray and old - en, Light fleck'd with sun - beams
rare, In - vites the pil - grim wea - ry Be - neath its roof to
trod, To rid me of my sor - row; Sweet hope a - new to
calm, And, while I'm low - ly kneel - ing, Comes peace a - bout me

gold - en, Stands wrapp'd in qui - et peace, Stands wrapp'd in qui - et peace.
tar - ry A - while in rest and pray'r, A - while in rest and pray'r.
bor - row, My heart has turn'd to God, My heart has turn'd to God.
steal - ing, Blest com - fort, sweet - est balm, Blest com - fort, sweet - est balm,

A Study.

The Unequally Divided Beat.

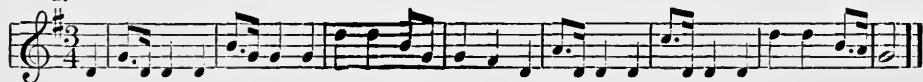
NOTE. The sixteenth note **following** a dotted eighth is naturally linked to the note following.

I.



Studies.

I.



II.

Andante.

German.



III.

English.



Frederick Manley.

C. Gramm. Arranged.

Moderato.

1. If ev - er in a shad - y hol - low, When sum - mer
 2. Step qui - et - ly in - to the bush - es, And if you
 3. A gen - rous pi - per for his blow - ing Loads all the
 4. Should you be fast e - nough to fol - low As he goes

Moderato.

daylight shorter grows,
 watch you'll see him make
 barns with yellow sheaves
 pip-ing mer-ri - ly

You come a-cross a jol-ly fel - low With
 A flag - eo - let of riv - er rush - es Where -
 And tells the birds they must be go - ing To
 You'll see him blow, the kind-ly fel - low, Rich



gold - en leaves a - bout his brows,
 on he blows till woodlands wake -
 southern lands where sun - ny eaves
 fruits a - bout the fields and leas,

And garmented in rus - set clothes -
 And of its joe - und notes par - take.
 Are ly - ing 'mongst the summer leaves.
 And ap - ples from the or - chard trees.



The Key of A Major.

Signature— three

sharps, F \sharp , C \sharp and G \sharp . Keynote—A, in the second space.

A	8
G \sharp	7
F \sharp	6
E	5
D	4
C \sharp	3
B	2
A	1

Studies.

I.

II.

III.

The Key of F Sharp Minor, the Relative Minor of A. 41

The Minor Scale, Melodic Form, Ascending and Descending.

Ascending	Notes	Fingerings	Descending	Notes	Fingerings
La	F#	6	La	F#	6
Si	C#	5	Sol	C#	5
Fi	D	4	Fa	D	4
Mi	E	3	Mi	E	3
Re	F	2	Re	F	2
Do	G	1	Do	G	1
Ti	A	7	Ti	A	7
La	F#	6	La	F#	6

The Major Scale.

The Minor Scale, Harmonic Form.

Studies.

I.

II.

III.

IV.

I.

English—Este.



II.

English—Bishop.



III.



IV.



V.



VI.

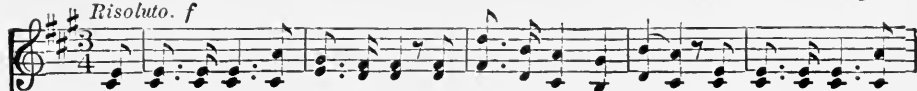


The Hardy Norseman.

43

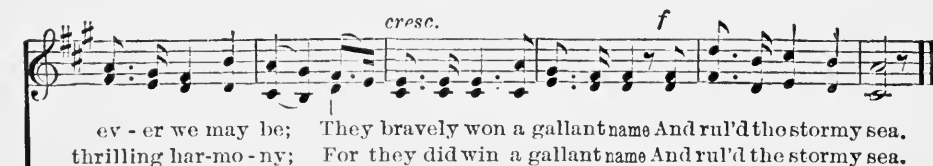
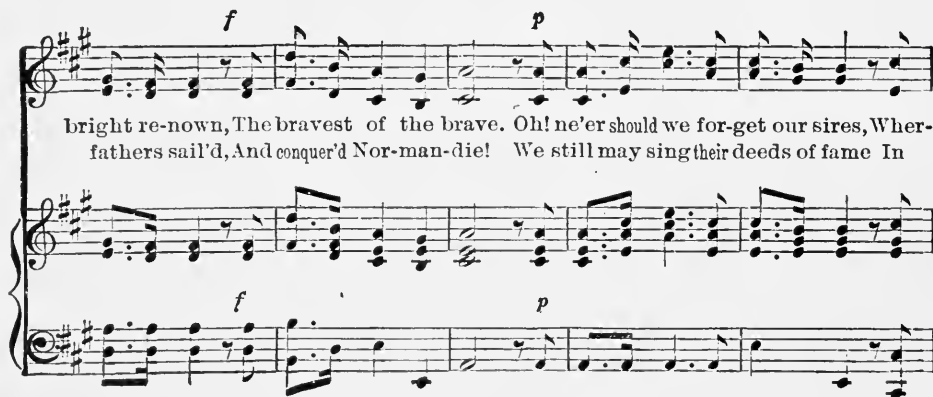
Norse National Song.

Risolut. f



1. The hardy Norseman's house of yore Was on the foaming wave! And there he gather'd
2. What tho' our pow'r be weaker now Than it was wont to be, When boldly forth our

Risolut.



Allegro.

Battle Song.

Adapted from Gerald Massay.

E. Hartmann.

Tempo di marcia.

1. Sit stern in your sad - dles, grip tight - er each blade! We'll
 2. Now cheer for the liv - ing, now cheer for the dead: Now

Tempo di marcia.

charge thro' their guns, or thro' blood we shall wade; To -
 cheer for that deed on the hill - side all red. The

Battle Song.

45

day win a glo - - ry that nev - er shall fade, To -
glo - ry is gath - er'd for our dear coun - try's head, The

CHORUS,

day win a glo - - ry that nev - er shall fade. } *mf*
glo - ry is gath - er'd for our dear coun - try's head. } Our

Ped. * *Ped.* * *Ped.* *

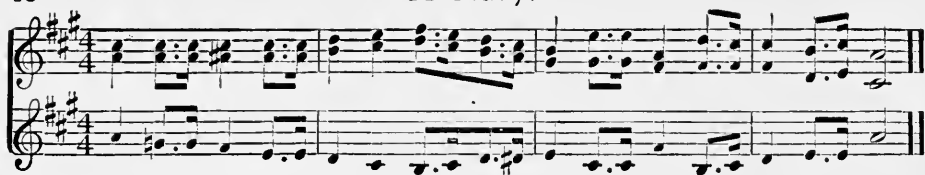
coun - try for - ev - er! Hur - rah, hur - rah! Our coun - try for - ev - -

f *ff*

er! Our coun - try for - ev - - er!

sf

A Study.

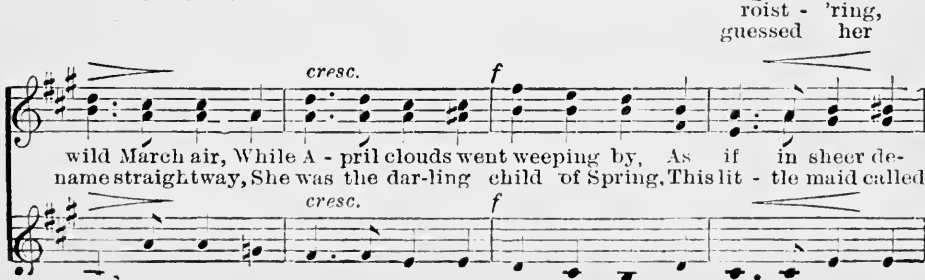
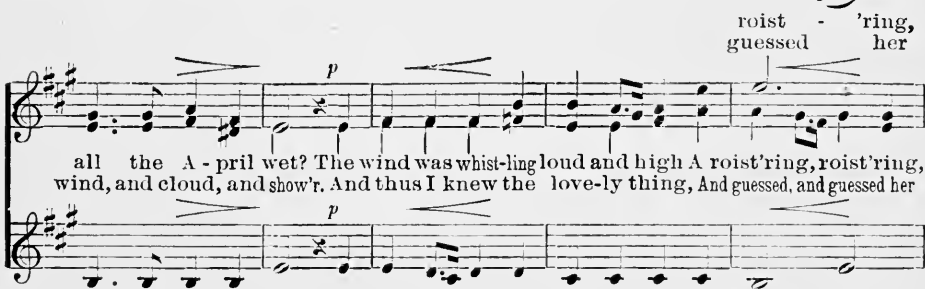
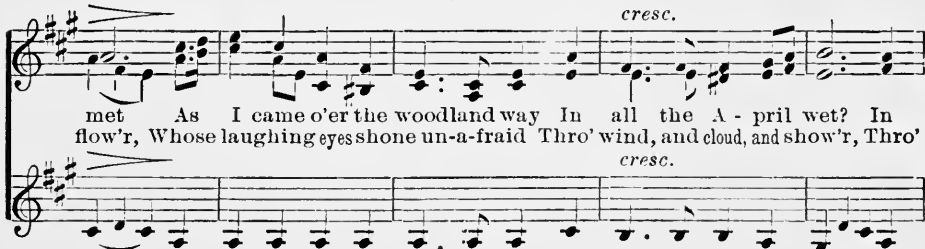
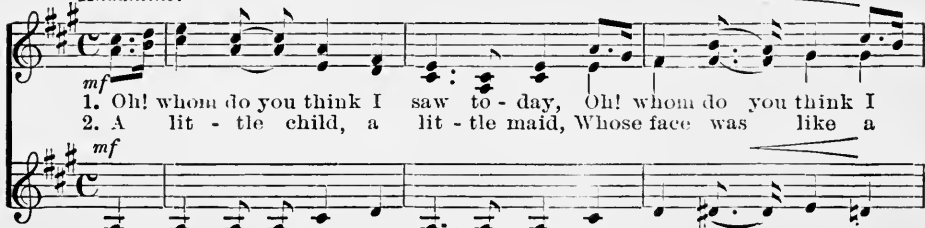


Nora Perry.

May.

A. Billeter.

From St. Nicholas, by per. of The Century Co.

Andantino.

f cresc. ff rit.

spair; While A-pril clouds went weeping by, As if in sheer de-spair.
 May; She was the dar-ling child of Spring, This little maid called May.

f cresc. ff rit.

spair; While A-pril clouds... went weeping by,
 May; She was the dar - - ling child of Spring,

Studies.

I.

II.

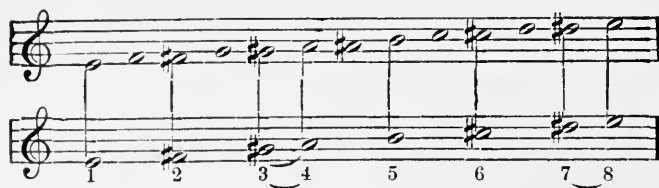
Allegretto.


J. F. Reichardt.

III.

The Key of E Major.

The Major Scale Contrasted with the Chromatic Scale.

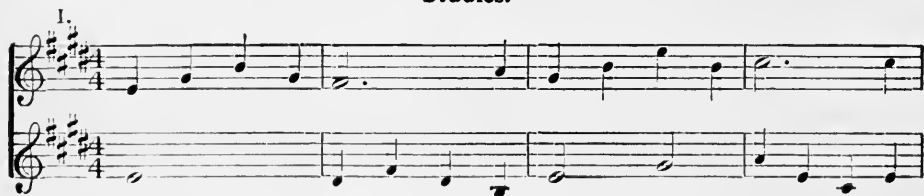


Signature— four sharps, F#, C#, G#, and D#. Keynote—E, on the first line and in the fourth space.

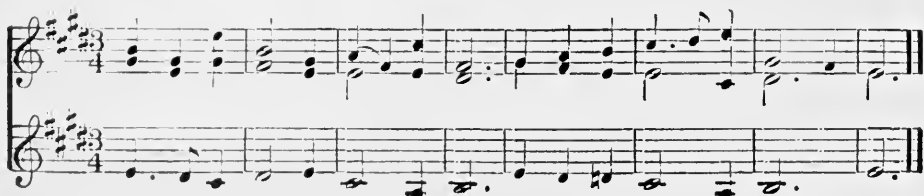
Triads of E Major.



Studies.



II.



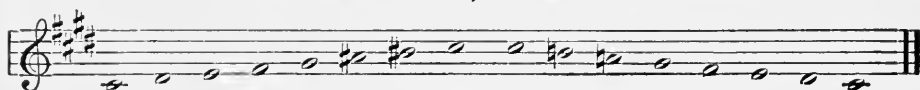
The Key of C \sharp Minor, the Relative Minor of E.

49

The Minor Scale, Harmonic Form, Contrasted with the Chromatic Scale.



The Minor Scale, Melodic Form.



Studies.

I.



II.



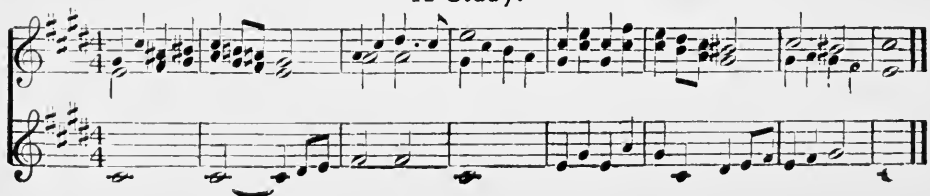
A Melody.

Reissiger.

Moderato.



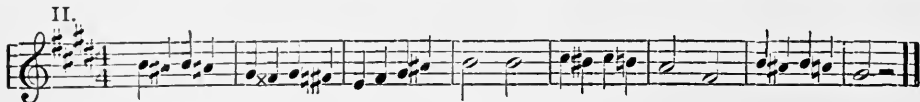
A Study.



I.



II.



III.



IV.

Sostenuto.

Old Church Tune.



V.



VI.



The Christmas Rose.

51

Chas. Mackay.

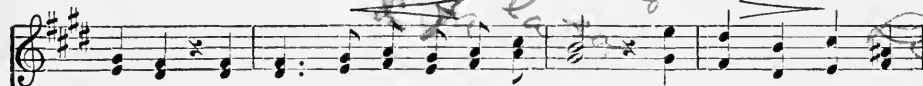
Hamma.

Andante.



1. I've loved thee well, I've loved thee long, And gaz - ing on thy
2. The kind - ly word that falls to - day, May bear its fruit to-

Andante.



beau-ty, I ask my heart what se-cret charms Makes love such joy - ous
mor-row; The false are of - ten kind in joy; The true a-lone, in



du - ty. My heart re-plies, the soul of truth, The hope in sad - ness
sor-row. And though we bless the flow'r in June, And all its charms re-



The Christmas Rose.

spok-en, The smiles of light in dark-est days, The con-stant cy un-mem-ber, We've dou-ble bless-ings for the rose That blos-soms in De-

bro - ken, The con - stan - cy un - bro - ken.
cem - ber, That blos - soms in De - cem - ber.

rall.

A Study.

Hey ho,..... to the greenwood now let us go, Sing heave and

Hey ho,..... to the green - wood now let us go, Sing heave and

And there shall we find both buck and doe, Sing heave and ho, And there shall we find both buck green - wood now let us go, Sing heave and ho, And

and ho, The hart and hind and the little pret - ty roe, Sing and doe, Sing heave and ho, The hart and hind and the there shall we find both buck and doe, Sing heave and ho, heave and ho, Hey ho,..... to the greenwood now, little pret - ty roe, Sing heave and ho. Hey ho.... The hart and hind and the little pret - ty roe, Sing heave and ho.

I.

II.

The Coming of Spring.

From the German.

W. A. Mozart.

Moderato.

- p*
1. All fresh, and bright, and glow-ing, In spring-time Na - ture stands, And
 2. This earth a-dorned with beau-ty Its Mak - er's al - tar is, The
 3. Sing praise to Him, my spir - it, To God who gives de - light, Sing

Moderato.

gen-tle winds are blowing A - cross re - viv-ing lands; From out their buds come
op'n'g year an off-ring Of pure de-light supplies; It of-fers up the
praise to Him, and tell thou The won-ders of His might; From earth in beau - ty

burst-ing, The ten-der leaflets crowd, The woodlands glad are ringing With
fra-grance Of vio-lets in their prime; The lark, to heav'n up-soar-ing, Out-
cloth-ed, From star-enlightened skies, On wings of ad - o - ra - tion Let

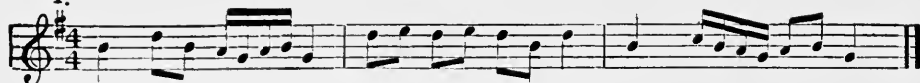
love-ly songs both sweet and loud.
pours a thank-ful hymn.
songs of praise a - rise.

Studies.

I.

II.

I.



II.



III.



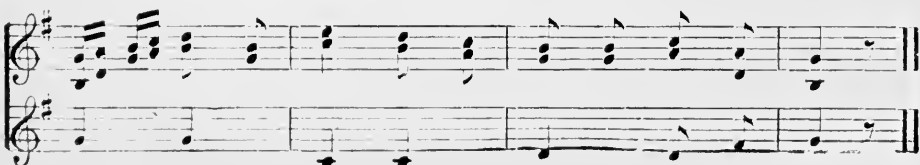
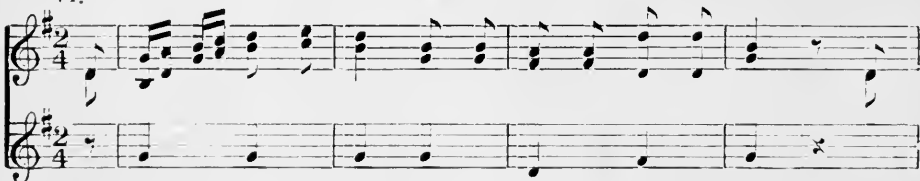
IV.



V.



VI.



I.

II.

III.

The Bird's Farewell.

From the German
By Rebecca B. Foresman.

Ludwig Liebe.

Moderato.

1. 'Twas au - tumn, and a lit - tle bird Was sing - ing, his sweet
2. I glanced a - bout and ev - 'ry - where I saw the har - vest
3. Be - fore I knew, the bird had flown, And I was in the

song I heard; I feared to move, lest he should fly; I
fields were bare. O lit - tle bird, you need not tell, I
fields a - lone. Al - though the bird I could not see, His

some - how knew, 'twas his good - bye. Sing on, sweet
know your song is your fare - well. Sing on, sweet
fare - well song came back to me. Sing on, sweet

bird, sing on, The sum - mer is not gone.
bird, sing on, Though love - ly sum - mer's gone.
bird, sing on, hear, though sum - mer's gone.

The Key of F Major.

Signature— one

flats, B \flat , Keynote—F—in the first space
and on the fifth line.

F	8
E	7
D	6
C	5
B	
B \flat	4
A	3
G	2
F	1

Triads of F Major.

Studies.

German Folksong.

I.

II.

III.

The Key of D Minor, the Relative Minor of F.

59

The Minor Scale, Melodic Form, Ascending and Descending.

La	6	La	6
Si	$\sharp 5$	Sol	5
Fi	$\sharp 4$	Fa	4
Mi	3	Mi	3
Re	2	Re	2
Do	1	Do	1
Ti	7	Ti	7
La	6	La	6

The Major Scale.

The Minor Scale, Harmonic Form.

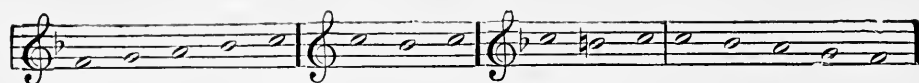
Studies in D Minor.

I.

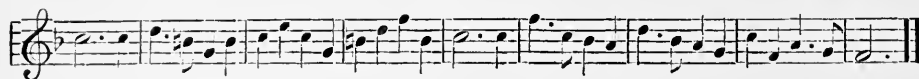
II.

III.

Sharp Four.

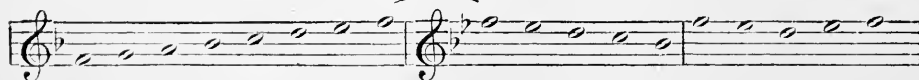


Sol - do, ti, do. Sol, fi, sol.

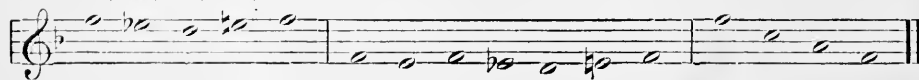


Flat Seven—Key of F.

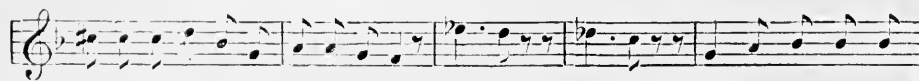
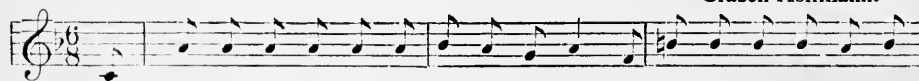
Do Sol Sol



Do, te, la, ti, do.



Graben-Hoffmann.



Old English.

Louise Reichardt.

Moderato.

mf

1. Far from hence be noi - sy clam - or, Pale dis - gust and anx - ious
 2. But with - in the charm - ed bos - om None but soft af - fec - tions

Moderato

mf

dim.

fear; Pin - ing grief and wast - ing an - guish Nev - er keep their vig - ils here.
 play; Ev - 'ry rud - er gust of pas - sion, Lulled by mu - sic, dies a - way.

dim.

A Study.

C. A. Kern.

Tranquillo.

p

p

The Meadow is a Battlefield.

Frank Dempster Sherman.

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Alla marcata.

Eleanor Smith.

1. The mead - ow is a bat - tle-field Where sum - mer's ar - my comes; Each
 2. 'Tis on - ly when the breez - es blow A - cross the wood - y hills They
 3. But when the day is grow - ing dim They gath - er in their camps And
Alla marcata.

sol - dier with a clo - ver shield, The hon - ey - bees with drums.
 shoul - der arms and to and fro March in their full - dress drills.
 sing a good thanks - giv - ing hymn A - round the fire - fly lamps.

Boom, rat - ta! they march and pass The cap - tain tree who stands Sa -
 Boom, rat - ta! they wheel in line And wave their gleaming spears; "Charge!"
 Rat - tat - ta! the bu - gle notes "Good-night" call to the sky; I

lut - ing with a blade of grass And giv - ing them com - mands.
cries the cap - tain, giv - ing sign, And ev - 'ry sol - dier cheers.
hope they all have o - ver-coats To keep them warm and dry.

Andantino.

Folksong.

Studies.

I.

II.

I.



II.



III.



mf

mf

p

Summer Days.

Moderato.

Eleanor Smith.

p

1. Sum - mer's sun - ny days have come; Soft and sweet the wind is blow - ing,
 2. Hear how sweet the riv - er sings, Ev - er rip - pling, ev - er flow - ing;
 3. All the wood is filled with sound, Sweet the per - fumed air is ring - ing,

p

Bees a - cross the mead - ows hum, Where the gold - en flow'rs are grow - ing;
 Tell - ing of a thousand things, Whence it comes and whith - er go - ing;
 Up and down and round and round, Blithesome songs the birds are sing - ing.

Fields and trees are green and fair, Sun - shine's sleep - ing ev - 'ry - where.
 Sing - ing like the birds and bees Of the won - drous world it sees.
 Oh, the hap - py sum - mer hours, — When the world's a world of flow'rs!

The Key of B Flat Major.

Signature— two

flats, B \flat and E \flat . Keynote—B \flat , in the second space below and on the third line.

B \flat	8,
A	7,
G	6
F	5
E	4,
E \flat	4,
D	3,
C	2
B \flat	1

Studies.

I.

II.

Allegretto.

Round.

Ferrari.

1
When Spring re - turns a - gain and her flow'rs once more ap - pear

2
Her faith - ful her - ald's strain thro' the echo-ing groves we hear,

3
Cuck - oo, Cuck - oo, Cuck - oo.

The Key of G Minor, the Relative Minor of B Flat. 67

The Minor Scale, Melodic Form, Ascending and Descending.

La 6 La 6
Si 7 Sol 5
Fa 4
Mi 3
Re 2
Do 1
Ti 7
La 6 La 6

The Major Scale.

The Minor Scale, Harmonic Form.

A Study.

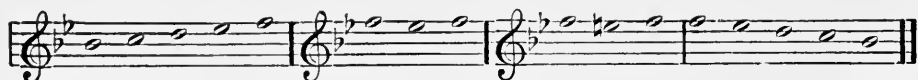
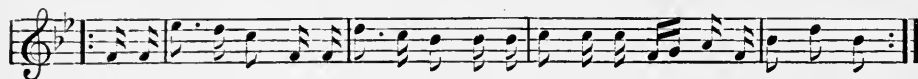
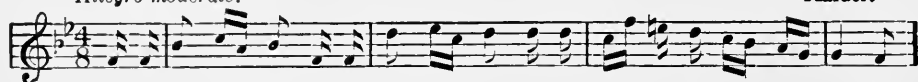
A Song.

(NIGHT.)

Arr. from Attenhofer.

Lento.

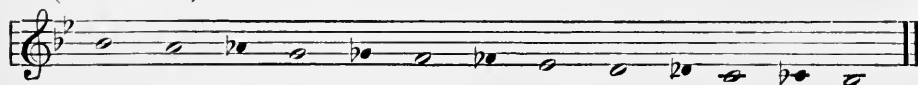
Sharp Four.

*Allegro moderato.***Harder.**

Chromatic Scale.

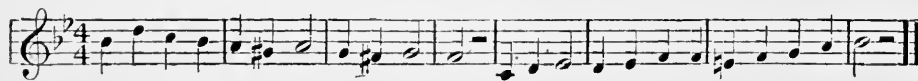


(Scale names)



Chromatic Studies.

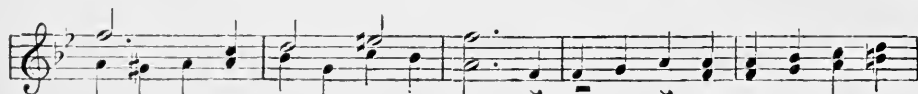
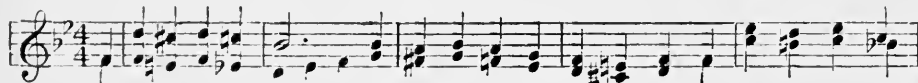
I.



II.

Richter.

III.



Winter and Spring.

69

Hinterding-Manley.

CANON.

Gramm.

Moderato.
WINTER.

f "I am the rul - er of the earth, The lord of might - y

f "I am the rul - er of the earth, The

pow-er; My power is death to wood-land mirth, To gar-den, field and

lord of might-y pow - er; My power is death to wood-land mirth, To

p SPRING.
flow - er." "I am the lov - er of the earth; I hold death in my

p SPRING.
gar - den, field and flow - er." "I am the lov - er of the earth; I

pow-er, My smile is life, my kiss is birth To gar-den, field and

hold death in my pow - er, My smile is life, my kiss is birth To

flow - er, *f* To gar - den, to gar - den, field and flow - er."

gar - den, field and flow - er, *f* To gar - den, field and flow - er."

Vivace.

What shall he have who merits most, Who numbers and best shots can boast? What

shall he have who merits most, Who numbers and best shots can boast? Who

twang'd the bow with steady eye, And made the best aim'd arrow fly? Who

twang'd the bow.....

twang'd the bow with steady eye, And made the best aim'd arrow fly?

twang'd the bow with steady eye,

Oh! he shall have the bugle horn, he shall have the bugle horn, Oh! he shall have the

bu - gle horn, he shall have the bu - gle horn, the horn, the horn, the

f *p* *cresc.*

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with various note values and rests, marked with dynamics *f* (forte), *p* (piano), and *cresc.* (crescendo). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

bu - gle horn, Oh! he shall have the bu - gle horn, Oh! he shall have the

f *p* *f*

This system continues the melody and accompaniment. The upper staff features a melodic line with dynamics *f*, *p*, and *f*. The lower staff continues the harmonic support.

bu - gle horn, the bu - gle horn, the bu - gle horn, the bu - gle horn.

p *f*

This system concludes the vocal melody with the words "the bu - gle horn." The upper staff shows a final melodic phrase with dynamics *p* and *f*. The lower staff provides the corresponding accompaniment.

The Bugle Horn.

I.

This section, labeled 'I.', is a short instrumental piece. It consists of two staves in treble and bass clefs, both with a key signature of two flats and a time signature of 6/8. The melody is played in the upper staff, and the lower staff provides a rhythmic accompaniment.

II.

This section, labeled 'II.', continues the instrumental piece. It also consists of two staves in treble and bass clefs, with the same key signature and time signature as section I. The melody and accompaniment continue in a similar style.

I Lean Against the Mast.

Heine-Stevens.
Allegro agitato.

Mendelssohn.

mf *sf* *f* *dim.*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics range from mezzo-forte (mf) to fortissimo (f), ending with a decrescendo (dim.).

p

1. I lean a-against the mast, and watch The cres - ted waves re-
 2. Fill not, fill not my strain-ing eyes, Ye tears, the views ob-

The first vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. The dynamics are marked piano (p).

ced - ing; Good-bye! my own fair na - tive land, Good
 seur - ing; And thou, poor heart, wilt break with grief, And

cres.

The second vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. The dynamics are marked piano (p) and crescendo (cres.).

bye! my own fair na - tive land, A - way our ship is
 thou, poor heart, wilt break with grief, These fare-well pangs en-

p *dolce*

The third vocal entry is on a single staff. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. The dynamics are marked piano (p) and dolce.

I Lean Against the Mast.

73

speed - ing, A - way our ship is speed - ing, A - way our
dur - ing, These fare-well pangs en - dur - ing, And thou, poor

cresc.

This system contains the first three staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. A crescendo marking is present in the piano part.

ship is speed - ing.
heart, wilt break with (*Omit.*) grief, These fare - well

sf *f* *p* *cresc.* *cresc.* *f*

D. S. *1* *2*

This system contains the next three staves. It includes a dynamic marking of *sf* (sforzando) at the beginning of the vocal line. The piano part has dynamics of *f* (forte), *p* (piano), and *cresc.* (crescendo). A *D. S.* (Da Capo) marking with first and second endings is shown above the vocal staff. The piano part continues with *cresc.* and *f*.

pangs en - dur - - - ing.

f *dim.* *p*

This system contains the final three staves. The vocal line ends with a long note on 'ing'. The piano part features a dynamic of *f* (forte) followed by *dim.* (diminuendo) and *p* (piano). The system concludes with a double bar line.

The Key of E Flat Major.

Diagram illustrating the scale of E-flat Major (E \flat Major) on a treble clef staff. The notes and their corresponding fingerings are:

- E \flat 8
- D 7
- C 6
- B 5
- A 4
- G 3
- F 2
- E \flat 1

Signature— three

flats, B \flat , E \flat and A \flat . Keynote—E \flat , on the first line and in the fourth space.

Studies.

I.

Study I: A scale exercise in E-flat Major, 4/4 time. The first staff shows the scale in whole notes. The second staff shows the scale in eighth notes, with a trill marked above the G note.

II.

Study II: A scale exercise in E-flat Major, 4/4 time. The first staff shows the scale in whole notes. The second staff shows the scale in eighth notes.

III.

Study III: A scale exercise in E-flat Major, 2/4 time. The first staff shows the scale in eighth notes. The second staff shows the scale in quarter notes, with a trill marked above the G note.

IV.

Andante.

Study IV: A scale exercise in E-flat Major, 2/4 time. The first staff shows the scale in eighth notes. The second staff shows the scale in quarter notes, with a trill marked above the G note.

The Key of C Minor, the Relative Minor of E Flat. 75

The Scale of C Minor, Melodic Form, Ascending and Descending.

La 6 | La 6
 Si #5 | Sol 5
 Fi #4 | Fa 4
 Mi 3 | Mi 3
 Re 2 | Re 2
 Do 1 | Do 1
 Ti 7 | Ti 7
 La 6 | La 6

The Major Scale.

The Minor Scale, Harmonic Form.

Studies.

I.

II.

Arpeggio of Triads of C Minor.

I.

Tonic Triad.

Subdominant Triad.

A Comparison.

II.

Dominant Triad.

Submediant Triad.

I.

Study I, measures 1-4. The music is in G major (one flat) and 4/4 time. The first staff contains whole notes: G4, A4, B4, C5. The second staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The third staff contains whole notes: G4, A4, B4, C5. The fourth staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

II.

Study II, measures 1-4. The music is in G major (one flat) and 2/4 time. The first staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The second staff contains whole notes: G4, A4, B4, C5. The third staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The fourth staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

III.

Study III, measures 1-4. The music is in G major (one flat) and 4/4 time. The first staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The second staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The third staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The fourth staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

IV.

Study IV, measures 1-4. The music is in G major (one flat) and 3/4 time. The first staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The second staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The third staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6. The fourth staff contains eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6.

Stay So, Sweet Season.

77

Edith M. Thomas.

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Chr. Seidel.

Allegro.



1. I wish that the feet of the dan - cing child
2. Till the thrush calls twice, and the cro - cus looks up And in -
3. And I wish that the May with her fair cool face Might
4. But the blos - soms a - round her un - heeded fall; She lis -



A - pril, that trips to the wind - flute wild Could be
vites the bee with her hon - eyed cup. Sweet,
lin - ger a - while in her na - tive place Till the
tens, she fol - lows some far - off call. Sweet,



cresc.



stayed from their mo - tion, and rest a - - while Till the
sweet, you've no rea - son to hur - ry a - way; Stay
fruit and the thorn - tree reach her down A
sweet, you've no rea - son to hur - ry a - way; Stay

cresc.



rit.



show - 'ry sky shall wear a smile, shall wear a smile.
so, sweet Sea - son, stay, oh! stay, oh! stay, oh! stay.
hand - ful of blos - soms to weave her a crown, to weave her a crown.
so, sweet Sea - son, stay, oh! stay, oh! stay, oh! stay.

rit.



From the German.

J. A. P. Schulz.

Moderato.

mf

1. The Old Year's knell is ring - ing With sad and sol - emn
2. O let not threat of sor - row O'er-cloud a bright to-

Moderato.

mf

tone Then, brothers, be our sing - ing A dirge for him that's
day, With God we'll leave the mor - row, And trust in Him al-

gone. An - oth - er ghost is ban - ish'd To join the dim years
way. While heart-felt songs up - swell - ing Of mirth and peace are

van - ish'd: Of joy and pain it brought its dole, And
tell - ing; O let us wish the com - ing year To

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are written below the vocal line.

leaves us near - er to our goal, Of joy and pain it
joy and peace may bring us near, O let us wish the

This system contains measures 5 through 8. The musical notation continues with the same key signature and time signature. The lyrics are written below the vocal line.

brought its dole, And leaves us near - er to our goal.
com - ing year To joy and peace may bring us near.

This system contains the final four measures of the song, ending with a double bar line. The musical notation continues with the same key signature and time signature. The lyrics are written below the vocal line.

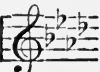
A Study.

This section is a piano study. It consists of two staves, both in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece ends with a double bar line.

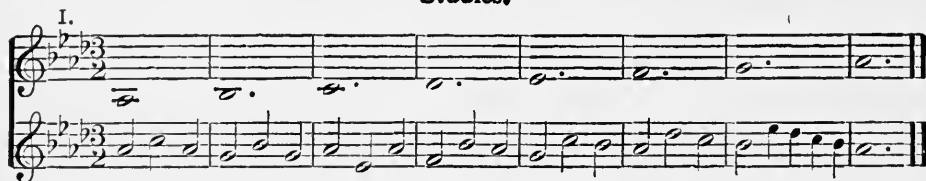
The Key of A Flat Major.

The Major Scale Contrasted with the Chromatic Scale.



Signature— four flats, B \flat , E \flat , A \flat , and D \flat . Keynote—A \flat , in the second space.

Studies.



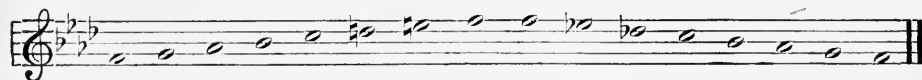
The Key of F Minor, the Relative Minor of A Flat.

81

The Minor Scale, Harmonic Form, Contrasted with the Chromatic Scale.



The Minor Scale, Melodic Form.

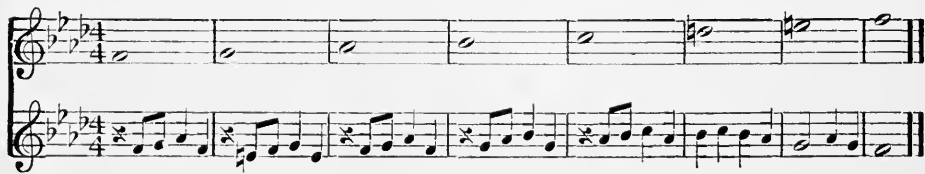


Triads of F Minor.



Studies.

I.



II.



A Melody.

(FOR SOPRANO VOICES.)

musical score for "A Melody" for Soprano Voices. The score is written on four staves in 3/8 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic and a *cresc.* marking. The second staff begins with a *f* dynamic. The third and fourth staves continue the melody with various rhythmic patterns and dynamics.

Studies.

I.

musical score for Study I. The score is written on two staves in 2/4 time, with a key signature of two flats. The first staff begins with a *mf* dynamic. The second staff continues the melody with various rhythmic patterns and dynamics.

II.

musical score for Study II. The score is written on two staves in 2/4 time, with a key signature of two flats. The first staff begins with a *mf* dynamic. The second staff continues the melody with various rhythmic patterns and dynamics.

III.

musical score for Study III. The score is written on two staves in 2/4 time, with a key signature of two flats. The first staff begins with a *mf* dynamic. The second staff continues the melody with various rhythmic patterns and dynamics.

IV.

musical score for Study IV. The score is written on two staves in 2/4 time, with a key signature of two flats. The first staff begins with a *mf* dynamic. The second staff continues the melody with various rhythmic patterns and dynamics.

V.

musical score for Study V. The score is written on two staves in 3/4 time, with a key signature of two flats. The first staff begins with a *mf* dynamic. The second staff continues the melody with various rhythmic patterns and dynamics.

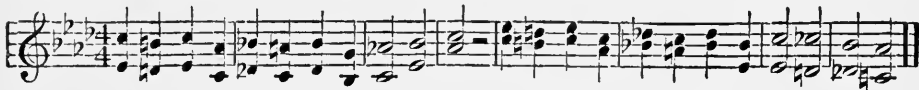
I.



II.



III.



Spring Song.

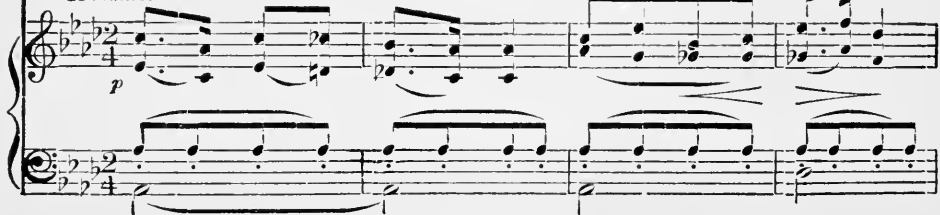
Heine.

Andante, dolce

Gade.



1. Ten - der, low, a dream - y strain In my heart is chi - ming;
2. Fly thou forth, dear song of spring, O'er green hills and val - leys,
3. Fly and seek her, song of spring, Till the rose-bud meet - ing,

Andante.

Comes and goes the glad re - frain While sweet words I'm rhym - ing.
 Near the bank of vio - lets sing Where the south-wind dal - lies.
 Tell her all I bade thee sing, Give her tune - ful greet - ing.



Tetrachords.

A *tetrachord* is a regular succession of four scale-tones. The major scale is composed of two tetrachords, the *tonic* and the *dominant*, which are exactly alike in melody except that the latter begins with the tone 5 and completes the ascending melody of the scale.

Tonic tetrachord. Dominant tetrachord. Dominant. Tonic.



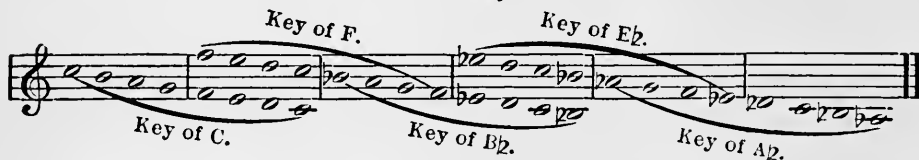
Related Keys.

The following diagrams show how the tonic and dominant tetrachords are the basis of modulation to dominant and sub-dominant keys.

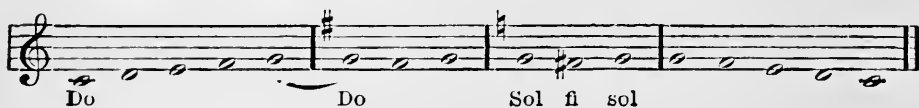
Sharp Keys.



Flat Keys.

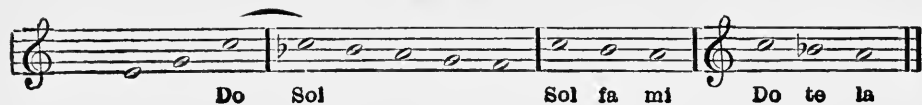


Sharp Four.



Modulation by Sharps.





Modulation by Flats.



Chromatic Passing Tones.

Chromatic tones that do not disturb the key, but embellish the melody, are called Chromatic Passing Tones, as shown in the following studies:

Allegro.

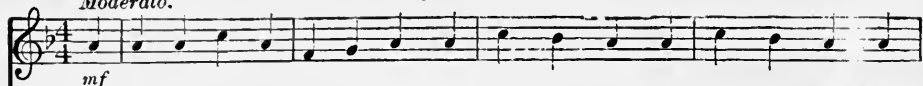


A Study.

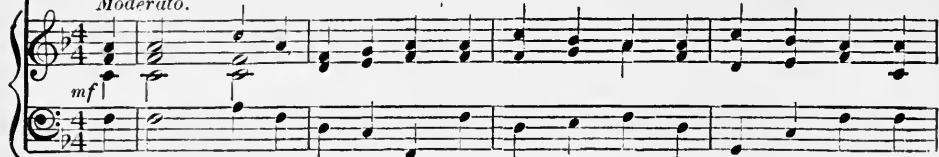


Sir H. Wotton.

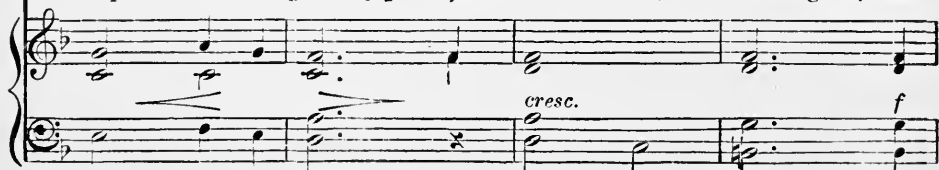
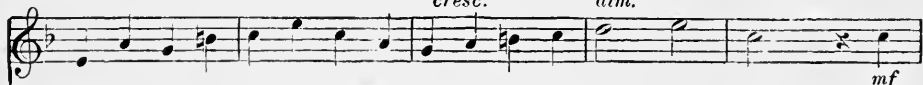
Benedict.

Moderato.

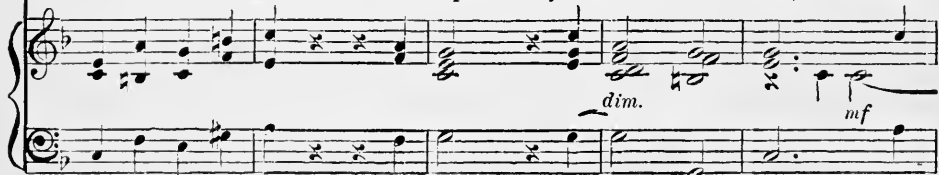
1. How hap-py is he born and taught That serveth not an - oth - er's will, Whose
2. Who envies none that chance doth raise Nor vice, who never un - der - stood How

Moderato.*cresc.*

arm - our is his hon - est thought, And sim - ple truth his utmost skill! Who
deep - est wounds are giv'n by praise, Nor rules of state, but rules of good; This

*cresc.**dim.*

hath his life from rumors freed, Whose conscience is his strong re - treat, Whose
man is freed from servile bands Of hope to rise, or fear to fall; Lord



state can neither flatt'ers feed, Nor ru - in make op - pres - sors great.
of himself, tho' not of lands, And, hav - ing Loth - ing, yet, hath all.



The Snow Melts Fast.

87

Hoelty.

W. W. Gilchrist.

1. The snow..... melts fast, May comes..... at last,
2. Who can..... fore - tell The toll - - - ing bell

Allegro.

1. The snow..... melts fast, May comes..... at last, Now
2. Who can..... fore - tell The toll - - - ing bell When

shoots each spray Forth blossoms gay, The war-bling bird A-round is heard, A-
we with May No more shall play? Canst thou fore-tell The com - ing knell, The

Come, twine..... a wreath, And on..... the heath
Re - joice,..... re-joyce, So spake..... His voice

round is heard. Come, twine..... a wreath, And on..... the heath
com-ing knell? Re - joice,..... re-joyce, So spake..... His voice

The dance pre-pare, Ye maid-ens fair, The dance pre-pare, Ye maid-ens fair;
Whogave us birth For joy on earth, Whogave us birth For joy on earth;

Dance on the heath.
En - joy its prime.

Come, twine a wreath, Dance on the heath, Dance on the heath.
God gives us time, En - joy its prime, En - joy its prime.

I.



II.

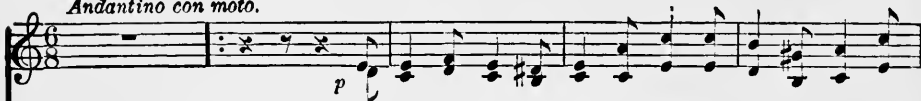


III.



Good Night.

Taubert.

Andantino con moto.

1. "It is so dark, so cold the wind, No oth - er o - pen
2. The birdlings' nest is cold at night; "O mother! come, we

Andantino con moto.

door I find, O rosebud! shelter me... .. an hour." "You're welcome, beetle,"
per-ish quite, It is so late, you're lost... .. we fear." She flies and sings, "See,



says the flow'r, "Come, rest with-in my blossomy bow'r, Rest in my bow'r,
I am here, Bring food and warmth to ba - bies dear, See, I am here,

rest in my bow'r," Un-to the bee-tle says the flow'r.
see, I am here, Bring food and warmth to ba - bies dear."

night!.....
good night, good night! Good night!

pp rall.

Home, Sweet Home.

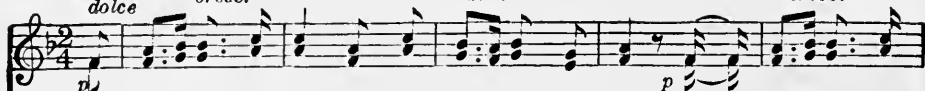
Payne.

Irish.

Moderato. *dolce* *cresc.*

dim.

crebc.

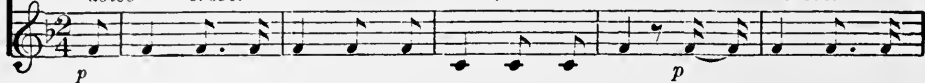


1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so
2. An ex - ile from home, splendor daz-zles in vain; Oh! give me my
3. How sweet 'tis to sit 'neath a fond fa-ther's smile, And the cares of a
4. To thee I'll re-turn, o - ver bur-den'd with care; The heart's dear-est

dolce cresc.

dim.

cresc.

 $dim.$ \dim 

hum - ble, there's no place like home. A charm from the skies seems to
low - ly that'd cot-tage a - gain; The birds sing-ing gai - ly, that
moth - er to soothe and be - guile! Let oth - ers de - light 'mid new
sol - ace will smile on me there; No more from that cot - tage a -

 $dim.$

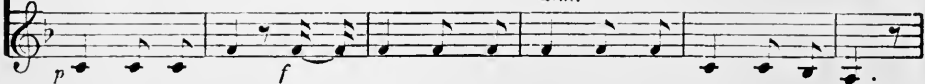
dim.



dim.



hal-low us there, Which, seek thro' the world, is not met with elsewhere;
come at my call, Give me them with the peace of mind dear-er than all.
pleasures to roam, But give me, oh! give me the pleasures of home.
gain will I roam,— Be it ev-er so hum-ble, there's no place like home.

 $\dim.$ 

cresc.

 $dim.$ 

Home, home, sweet, sweet, home! There's no place like home, There's no place like home.

cresc.



I.



II.



III.

Moderato.

German.



IV.



V.

Allegro.

C. Schulz.

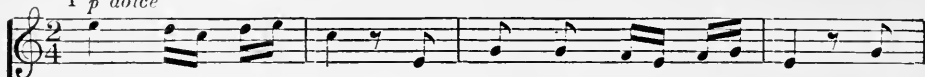




Sleep, Baby, Sleep.

CANON.

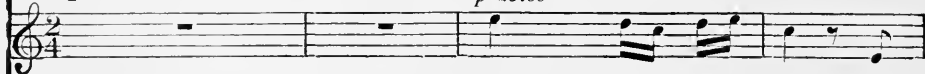
Johannes Brahms.

*Andante.*1 *p dolce*

1. Sleep, ba - by, sleep, Thy fa - ther minds his sheep; While

2. Sleep, ba - by, sleep, The skies are full of sheep; The

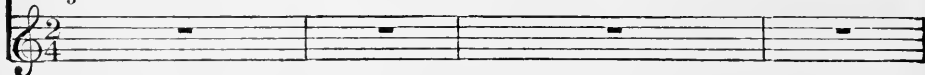
2

p dolce

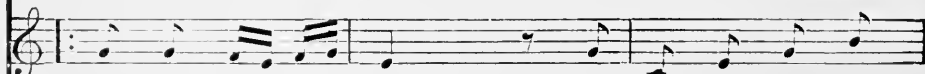
1. Sleep, ba - by, sleep, Thy

2. Sleep, ba - by, sleep, The

3



moth - er rocks the slum - ber tree, To shake down pret - ty
lit - tle stars are lamb - kins white, The shep - herd moon keeps



fa - ther minds his sheep;
skies are full of sheep,

While moth - er rocks the
The lit - tle stars are

p dolce

1. Sleep, ba - by, sleep.

2. Sleep, ba - by, sleep,

Thy fa - ther minds his

The skies are full of

Sleep, Baby, Sleep.

93

dreams to thee, My ba - - by, sleep!
 watch all night, My ba - - by, sleep!

slum - ber - tree, To shake down pret - ty dreams to thee, My
 lamb - kins white, The shep - herd moon keeps watch all night, My

sheep; While moth - er rocks the slum - ber - tree, To
 sheep, The lit - tle stars are lamb - kins white, The

Sleep, ba - by, sleep, ba - by,
 Sleep, ba - by, sleep, ba - by,

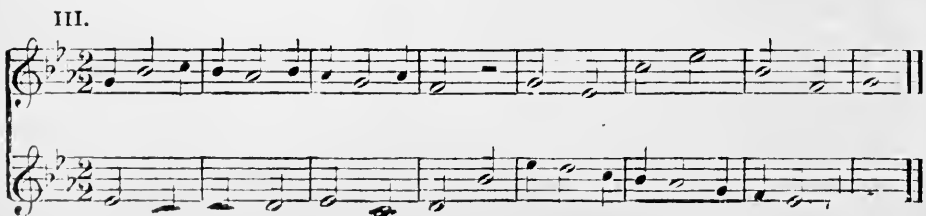
ba - - by, sleep, Sleep,
 ba - - by, sleep, Sleep,

shake down pret - ty dreams to thee, My ba - by,
 shep - herd moon keeps watch all night, My ba - by,

sleep! Thy fa - ther minds his sheep, While
 sleep! The skies are full of sheep, The

ba - by, sleep, ba - by sleep! Thy
 ba - by, sleep, ba - by sleep! The

sleep, sleep, sleep,..... ba - by.
 sleep,..... ba - by.



Hey Baloo.

UNISON SONG.

95

Burns.
Dolce.

Schumann.



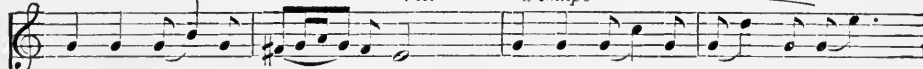
1. Hey, Ba - loo, my sweet wee Don - ald, Pic-ture of the great Clan Ron-ald,
2. Bide, my bon - ny ba - by, bide thee Till thy fa - ther brave can guide thee;
3. Well the Lowland churls thou'lt har-ry, But a - mong them thou'lt not tar-ry;

Dolce.



rit.

a tempo



Well doth know our gal - lant Chief Whose is my young High-land Chief,
Thou shalt range the coun - try through And bring home a Car - lisle coo',
When the days of glo - ry come Ne'er for - get thy High-land home,



p
Whose is my young High-land Chief,
And bring home a Car - lisle coo'.
Ne'er for - get thy High-land home.



Hopkinson.

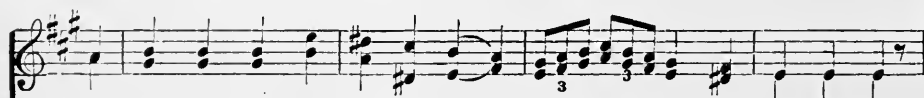
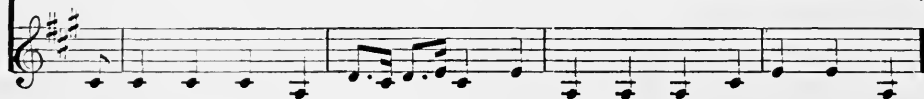
Phyla.

Alla marcia.

1. Hail! Co-lum-bia, hap-py land, Hail! ye he-roes, heav'n-born band,
2. Im-mor-tal pa-triots, rise once more, De-fend your rights, defend your shore,
3. Sound, sound the trump of fame; Let our own Washington's great name
4. Be-hold! the chief who now commands, Once more, to serve his country, stands,



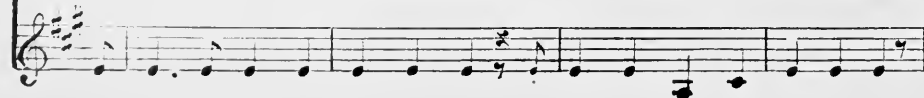
Who fought and bled in free-dom's cause, Who fought and bled in freedom's cause,
 Let no rude foe with im-pious hand, Let no rude foe with im-pious hand
 Ring thro' the world with loud applause, Ring thro' the world with loud applause,
 The rock on which the storm will beat, The rock on which the storm will beat,



And, when the storm of war was gone, En-joy'd the peace your val-or won.
 In-vade the shrine where sa-cred lies Of toil and blood the well-earn'd prize.
 Let ev-'ry clime, to free-dom dear, Lis-ten with a joy-ful ear.
 But, sound in vir-tue, firm and true, His hopes are fix'd on heav'n and you.



Let in-de-pendence be our boast, Ev-er mind-ful what it cost,
 While off-ring peace sin-cere and just, In heav'n we place a man-ly trust,
 With e-qual skill, with God-like pow'r He gov-erns in the fear-ful hour,
 When hope was sink-ing in dis-may, When glooms obscur'd Co-lum-bia's day,

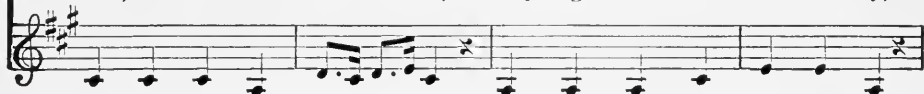




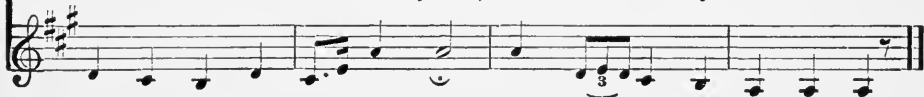
Ev - er grate-ful for the prize; Let its al - tar reach the skies.
 That truth and jus-tice will pre-vail, And ev - 'ry scheme of bond-age fail.
 Of hor - rid war, or guides with ease The hap-pier times of hon-est peace.
 His stead-y mind, from chang-es free, Resolv'd on death or lib - er - ty.



Firm, u - nit - ed let us be, Rally-ing round our lib - er - ty,



As a band of broth-ers join'd, Peace and safe - ty we shall find.

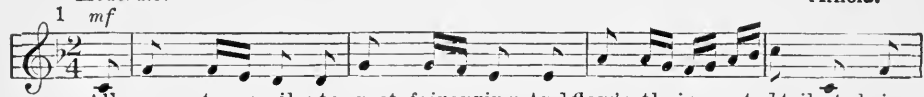


All Nature Smiles.

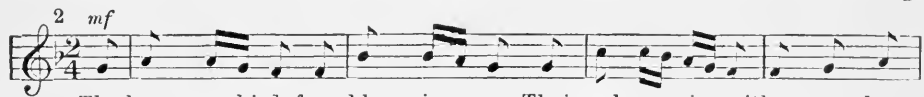
ROUND.

Moderato.

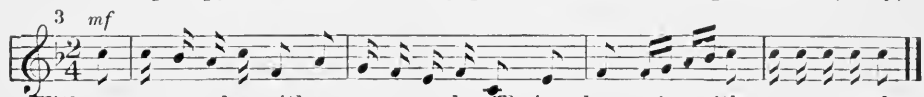
Arnold.



All na - ture smiles to greet fair spring, And flow'rs their scented tribute bring;



The hap - py birds from bloom-ing spray Their welcomesing with mer-ry lay,



With merry, merry lay, with merry, merry lay, Their welcomesing with merry, merry lay.

Lullaby.

F. Hiller.

Andante. *cresc.*

p *dim.* *cresc.* *dim.* *pp* *rall.*

Swinging the Hammock.

K. v. Winterfeld.

Moderato.
dolce

p

1. Light - ly swing - ing, Swing-ing and sing - ing! Flow'rs in
2. Light - ly swing - ing, Swing-ing and sing - ing! Sleep - y

Moderato.

pp

cresc.

sun - ny mead - ow Zeph - yr swing - ing
nods the flow - er, And I swing my

cresc.

Swinging the Hammock.

99

mf

to and fro, Cuck - oo sings in shad - ow,
drow - sy dear Till cuck - oo in his bow - er

p

cresc. *dim.*

p

Sway'd by wil - low branch-es low. Cuck - oo! cuck - oo!
Calls no more, and sleep is near. Cuck - oo! cuck - oo!

p *cresc.* *dim.*

cuck - oo! cuck - oo!
cuck - oo! cuck - oo!

p

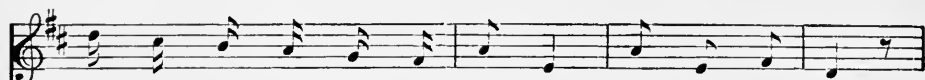
The Brooklet.

Frederick Manley.

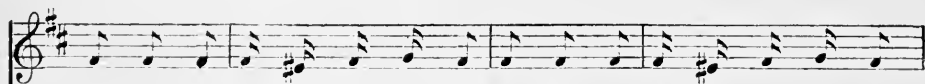
Grabbe-Hoffmann.

p Andante.

1. Brooklet thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
2. Loft - y hills would be my dwelling, Mountains that man has nev - er trod,
3. Oh! to wind a-bout the shallows, Kiss - ing their peb - bly, gold - en sand;



Play - ing with the winds, and glan - cing, Far o'er the lea,
 Craggs that tow'r and cloud dis - pel - ling, Reach up tow'rd God;
 Speed - ing swift - ly like the swal - lows, O'er dis - tant lands!



Roar - ing now o - ver mos - sy falls, Murm'ring now low and qui - et - ly,
 Sun, clouds and mist and rain and snow, Would lead me from the iro - zen sod
 Oft cir - cling with the rip - ples light, Touching the flow'rs with gen - tle hands,



cresc. *mf fz*

Dart - ing swift as when wild calls Come from the sea!
Thro' wood-lands, where wild flow'rs blow, Where hem - locks nod.
Bind - ing sun-beams, swift and bright Fast in gay bands.

cresc. *mf fz* *dim.*

p

Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,
Brooklet, thro' the meadows dancing, Dimpling so fair and mer - ri - ly,

p

fz

Would that I with thee could wan - der, Joy - ous and free!
Would that I with thee could wan - der, Joy - ous and free!
Would that I with thee could wan - der, Joy - ous and free!

I.



II.



Eichendorff.

Gade.

Allegretto.

1. Tho' fields, by murmuring beech-es, Now singing, now still, but glad, O'er
 2. I hear the ear-ly voic-es Of sky-larks that soaring sing, My
 3. By zeph-yrs gen-tly driv-en, The flee-cy, soft cloudlets fly; Like

Allegretto.

breezy heights, thro' reaches Of springy grassy sod, Ere yet the rose of dawning Hath
 hap-py heart re-joic-es, My answer'ing song doth ring. From mountain summits gazing O'er
 birds and clouds in heav-en, My glad tho'ts seek the sky. The lark returns from soaring, The

*dolce**dim.*

blotted out the gray, In blossom-scented morning I take my blithesome way.
 riv-er, wood, and vale, I see the red east blazing, Its coming lord to hail.
 va-pors find the sod, But tho'ts from hearts adoring They straight ascend to God.

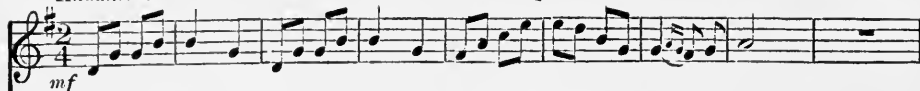


Spring Song.

Translated from the German.

1st. SOPRANO.

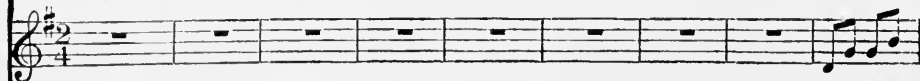
M. Vogel.

Andantino.

1. Birds are singing, flow'rs are blooming, Spring's bright flags are all unfurl'd.

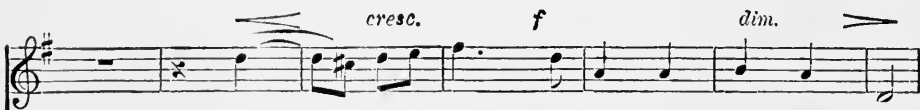
2. Joy we'll meet in ev - 'ry pathway, She doth sing with ev - 'ry bird,

2nd. SOPRANO.



1. Birds are

2. Joy we'll

Andantino

Spring's bright flags are all, are all un - furl'd.

She doth sing with ev - 'ry, ev - 'ry bird,



sing-ing, flow'rs are bloom-ing, Spring's bright flags are all un - furl'd.

meet in ev - 'ry path - way, She doth sing with ev - 'ry bird.



Spring Song.

105

animato

Come, oh come then, let us wan-der, Thro' the sha-dy wood-land yon-der
Soft in flow-er-heart she's bedded, Hid in grass with dew be-threaded

animato

mf

p *cresc.* *f* *dim.*

Far in God's wide sun-ny world, Far in God's wide sun-ny world.
Murm-ring where a stream-let's heard, Murm-ring where a stream-let's heard.

p *cresc.* *f* *dim.*

p *cresc.* *sf marcato* *sf* *sf* *dim.*

A Study.



III.



How Merrily We Live.

*Allegro.**Fste.*

cresc. *mf*

lays, round-e-lays still we sing with mer-ry

mf

lays, round-e-lays, round-e-lays still we sing with mer-ry

p *cresc.* *mf*

round-e-lays, round-e-lays, round-e-lays still we sing with mer-ry

f **1. FINE.** *f*

glee, round-e-lays still we sing with mer-ry glee. glee; On the pleasant downs Where,

f *f*

glee, round-e-lays still we sing with mer-ry glee. glee; On the pleasant downs Where,

f *f*

glee, still we sing with mer-ry glee. glee; On the pleasant downs Where,

as our flocks we see, On the pleas-ant downs Where, as our flocks we

as our flocks we see, On the pleas-ant downs Where, as our flocks we

as our flocks we see, On the pleasant downs Where, as our flocks we

p *cresc.* *f* *p*

see, We feel no cares, we fear not for - tune's frowns, We

p *cresc.* *f* *p*

see, We feel no cares, we fear not, fear not for - tune's frowns, We

p *cresc.* *f* *p*

see, we feel no cares. we fear not for - tune's frowns, We

How Merrily We Live.

cresc. *f*

feel no cares, we fear not for-tune's frowns;

cresc. *f* *p*

feel no cares, we fear not, fear not for-tune's frowns; We have no

cresc. *f* *p*

feel no cares, we fear not for - tune's frowns; We have no

p

We have no en - vy which sweet mirth, sweet mirth, sweet

en - vy, we have no en - vy which sweet mirth, sweet mirth, sweet

en - - - vy which sweet mirth.....

mirth con-founds, sweet mirth con - founds,.....

mirth con - founds, sweet mirth con-founds, we have no en-vy which sweet

..... con - founds, sweet mirth con-founds, we have no en-vy which sweet

cresc. *f più lento.* D.C.


..... We have no en - vy which sweet mirth con-founds.

cresc. *f più lento.* D.C.

mirth, sweet mirth con-founds, We have no en - vy which sweet mirth con-founds.

cresc. *f più lento.* D.C.

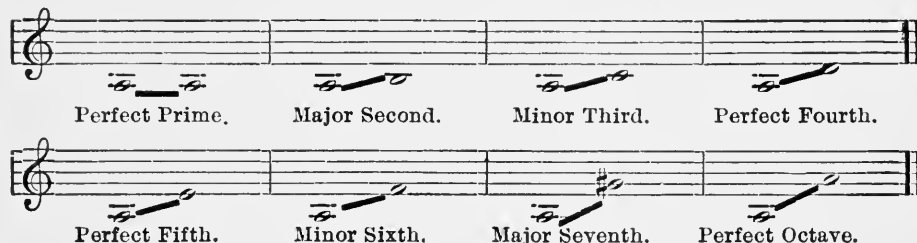
mirth, sweet mirth con-founds,..... sweet mirth con-founds.



Perfect Prime. Major Second. Major Third. Perfect Fourth.

Perfect Fifth. Major Sixth. Major Seventh. Perfect Octave.

Intervals of the Minor Scale.



Perfect Prime. Major Second. Minor Third. Perfect Fourth.

Perfect Fifth. Minor Sixth. Major Seventh. Perfect Octave.

Studies of the Third and Fourth.

I.



II.



III.



IV.



V.



VI.



VII.



Intervals of the Major Scale.

Perfect Prime. Major Second. Major Third. Perfect Fourth.

Perfect Fifth. Major Sixth. Major Seventh. Perfect Octave.

Detailed description: This block shows the intervals of the major scale in G major (one sharp). The first row contains four measures: Perfect Prime (G-G), Major Second (G-A), Major Third (G-B), and Perfect Fourth (G-C). The second row contains four measures: Perfect Fifth (G-D), Major Sixth (G-E), Major Seventh (G-F), and Perfect Octave (G-G). All notes are on a treble clef staff.

Intervals of the Minor Scale.

Perfect Prime. Major Second. Minor Third. Perfect Fourth.

Perfect Fifth. Minor Sixth. Major Seventh. Perfect Octave.

Detailed description: This block shows the intervals of the minor scale in G minor (two sharps). The first row contains four measures: Perfect Prime (G-G), Major Second (G-A), Minor Third (G-B-flat), and Perfect Fourth (G-C). The second row contains four measures: Perfect Fifth (G-D), Minor Sixth (G-E-flat), Major Seventh (G-F), and Perfect Octave (G-G). All notes are on a treble clef staff.

Studies of the Fifth and Sixth.

I.

II.

III.

IV.

Detailed description: This block contains four musical studies, each in G major (one sharp). Study I is in 4/4 time and consists of two staves of eighth-note patterns. Study II is in 4/4 time and consists of two staves of eighth-note patterns. Study III is in 2/2 time and consists of one staff of half-note patterns. Study IV is in 6/4 time and consists of one staff of half-note patterns. All studies end with a double bar line.

I.



II.



III.



Studies in Sevenths.

I.



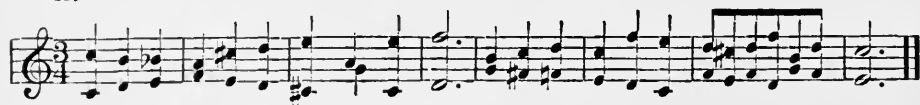
II.



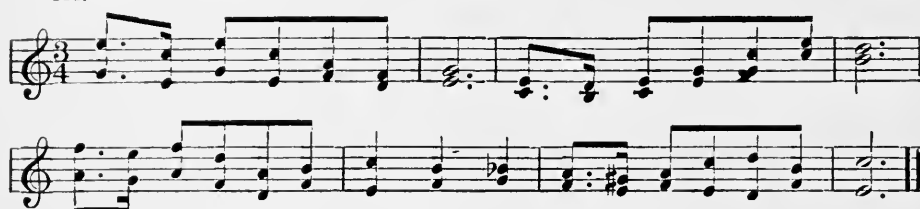
I.



II.



III.



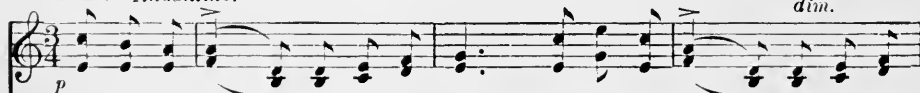
IV.



Autumn Days.

Translated from the German.

Baumfelder.

SOLI. *Andantino.**dim.*

1. O hap-py, hap - py au-tumn days, How ma - ny gor - geous flags you
 2. The pur-ple grapes show ev - 'ry - where A film of blue like smo-ky
 3. The oaks are turn - ing red and brown, The wil-lows' yel - low leaves float

Andantino.

raise! Where did you find your col - ors rare That all the
 air, And trees in hill - - side or-chards old Bear treas - ures
 down, And all the ma - - ples are a - blaze Like flames a -

Where did you find your col - ors rare That
 And trees in hill - side or-chards old Bear
 And all the ma - ples are a - blaze Like

hills and val - leys wear?
 rus - set, green, and gold.
 gainst the pur - ple haze.

CHORUS.

all the hills and val - ley wear?
 treas - ures, rus - set, green and gold.
 flames a - gainst the pur - ple haze.

O hap - py au-tumn, rich and

rare, Where did you find your col-ors fair?

Spinning Song.

M. Becker, Tr. by Helen Goodrich.

J. Rheinberger.

*Allegretto.**mf*

1. Spin, spin, spin, spin, Thread goes out and in,
2. Spin, spin, spin, spin, Thread goes out and in,

Turn-ing, turn-ing gai - ly, Learn-ing, learning dai - ly,
Lin - en fine we're mak - ing, Keep the thread from breaking,

Make our wool so fine and strong, Wind it as it slips a - long. Spin, spin,
Spin it out so fine and white, Till it grows a heart's de-light, Spin, spin,

spin, spin, Thread goes out and in.
spin, spin, Thread goes out and in.

I.



II.



III.



Awake! Awake! The Dawn is Here.

Oxenford.
Allegro.

Arr. from A. S. Gatty.

mf

1. A - wake! a - wake! the dawn is here, Ring, morn-ing bells, ding, dong!
 2. On ev - ry hill, in dale and dell, Ring, morn-ing bells, ding, dong!
 3. The birds with - in the sha - dy wood, Ring, morn-ing bells, ding, dong!

mf

Shrill crows the warn-ing chan - ti - cleer, Ring, morn-ing bells, ding, dong!
 The flow'rs o - bey the po - tent spell, Ring, morn-ing bells, ding, dong!
 Chant mat - ins to their ti - ny brood, Ring, morn-ing bells, ding, dong!

rall.

The sun, ar - rayed in gold and red, Is ris - ing from his east - ern bed.
 And ope their sleep-ing cups a - new, A wel - come to the in - fant dew.
 And trill with joy a dul - cet lay, A wel - come to the in - fant day.

rall.

a tempo *cresc.* *f*

Ring, morn-ing bells, Ring, morn-ing bells, Ring, morn-ing bells, ding, dong!

a tempo *cresc.* *f*

The Daisy.

Thomas Moore.

W. W. Gilchrist.

Not worlds on worlds in phal-anx deep Need we to prove...

Allegro moderato.

mf

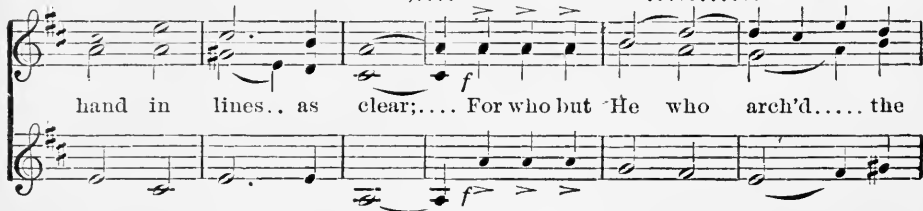
Not worlds on worlds in phal-anx deep Need we to prove...

mf

..... a God is here. The dais - y, fresh from winter's sleep, Tells of His



hand in lines as clear;.... For who but He..... who arch'd the



skies



Wond'rous a - like..... in all He tries,..... Could rear the



dais - y's... purple head, Could rear the dais - y's pur - ple head?



Mother Dear.

Tr. from the German of Strum:

Oehme.

Andante. p

There's naught I love so ten - der - ly As you my moth - er

cresc.

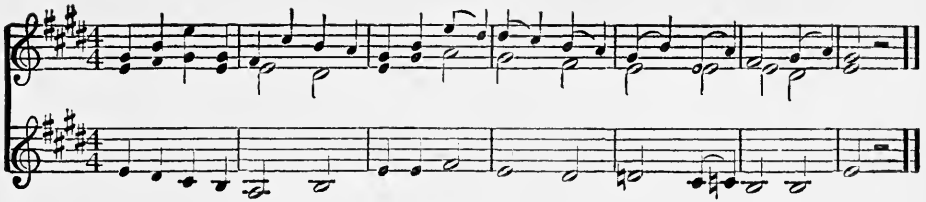
dear, And tho'ts of you they bring to me The thoughts of God more

p cresc.

near. I love Him for the gift He gave, A gift I'd keep al -

p

way, The dear - est moth - er in the world; She grows more dear each day.



The Light Of Stars.

W. H. Furness.

G. Tyson-Wolff.

Moderato. *p* *cresc.* *dim.*

1. Slow - ly, by God's hand un - furled, Down a - round the wea - ry world
 2. Might - y Spir - it, here am I, Work in me as si - lent - ly;
 3. Ho - ly Truth, e - ter - nal Right, Let them break up-on my sight;

cresc.

Falls the dark-ness: Oh! how still Is the work - ing of His will!
 Veil the days' dis - tract - ing sights, Show me heav'n's e - ter - nal lights,
 Let them shine se - rene and still, And with light my be - ing fill,

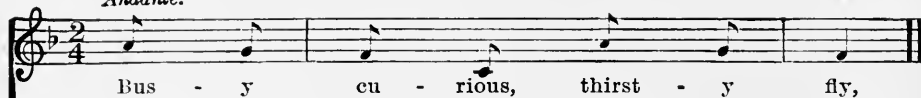
cresc. *mf*

Falls the dark-ness: Oh! how still Is the work - ing of His will!
 Veil the days' dis - tract - ing sights, Show me heav'n's e - ter - nal lights.
 Let them shine se - rene and still, And with light my be - ing fill.

The Fly.

ROUND.

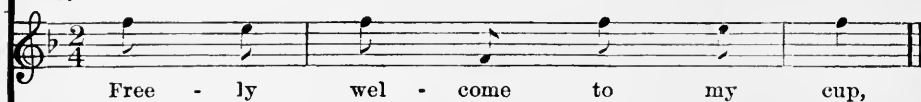
Cocchi.

1. *Andante.*

2.



3.



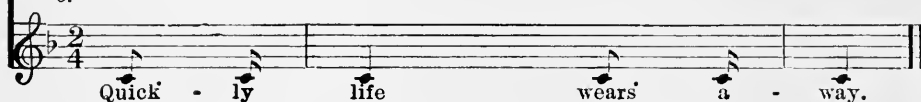
4.



5.



6.



A Study.

Folksong.



A Melody.

121

Beethoven.



Studies.

I.



II.

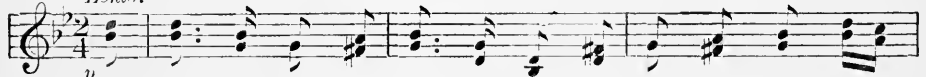


The First Grass.

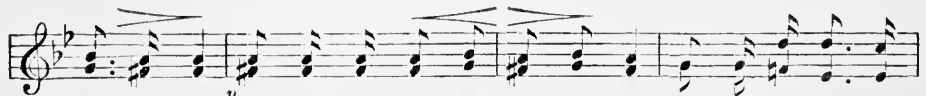
J. Kerner.

Schumann.

Lento.



1. Thou dain - ty green, thou ten - der grass, Dost bid joy haste, and
2. Thou com - est from the earth's dark night, I smile up - on the
3. Far, far from home thou bidst me steal From sor - row that no



sor - row pass. Thou pre-cious balm to me hast brought, Still-ing the pain the
joy - ous sight. In - to the for - est deep I press And greet thee with a
word can heal, And on - ly thou, fair green of spring To aching hearts canst



win - ter wrought, Still - ing the pain the win - ter wrought.
warm ca - ress, And greet thee with a warm ca - ress.
glad - ness bring, To aching hearts canst glad - ness bring.

April Shower.

Allegretto.

J. L. Hatton.

p Pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, *mf* Let it

Pat-ter, pat-ter, pat-ter, pat-ter, *mf* Let it

p pour, let it pour, Pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, pat-ter, *mf*

pour, let it pour, Pat-ter, pat-ter, pat-ter, pat-ter,

mf Let it roar, let it roar, { 1. Down the steep roof let it rush, Down the
2. Let the glanc-ing light'n'ing flash, Let the

mf

hill-side let it gush; } 'Tis the wel-come A-pril show'r, Bring-ing
peal-ing thun-der crash; }

mf

cresc. forth the sweet May flow'r, bring-ing forth the sweet May flow'r. *f*

cresc.

Prayer.

123

Burns.
Andante.

Schubert.

p O Thou, who kind - ly dost pro - vide For ev - 'ry crea - ture's

want, We bless Thee, God of na - ture wide, For all Thy good-ness

mf *cresc.*

lent. And if it please Thee, heav'nly Guide, May nev - er worse be

f *p* *mf*

sent;..... But, wheth - er grant - ed or de - clined, Lord,

p

bless us with con - tent, Lord, bless us with con - tent.

f *dim.*

The first system of the musical score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The first staff ends with a double bar line.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains six measures of music. The bottom staff is also in treble clef with the same key signature and time signature, containing six measures of music. The melody is written in a simple, folk-like style with eighth and quarter notes.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/4. It contains four measures of music. The bottom staff is in bass clef with the same key signature and time signature, also containing four measures. The melody is primarily in the treble staff, with the bass staff providing harmonic support.

The Introduction of the Bass Staff.

Although the bass and treble staves are separated in music as it is usually written, the above diagram shows their true relation.

Three Views of the Same Chord.

1 2 3

C 8
B 7
A 6
G 5
F 4
E 3
D 2
C 1-8
B 7
A 6
G 5
F 4
E 3
D 2
C 1

Studies.

I.

II.

III.

(INTRODUCING THE BASS CLEF.)

I. *Tranquillo.*

Folksong.

Musical score for I. *Tranquillo*, Folksong. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The piece ends with a double bar line in the bass staff of the second system.

II. *Moderato.*

Folksong.

Musical score for II. *Moderato*, Folksong. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The piece ends with a double bar line in the bass staff of the second system.

III. *Andante marcato.*

F. L. Schubert.

Musical score for III. *Andante marcato*, F. L. Schubert. The score is in 4/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The piece ends with a double bar line in the bass staff of the second system.

IV. *Andante.*

Musical score for IV. *Andante*. The score is in 4/4 time with a key signature of one flat (Bb). It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system also has a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The piece ends with a double bar line in the bass staff of the second system.

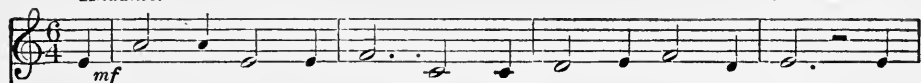
The King in Thule.

127

Translated from Goethe.

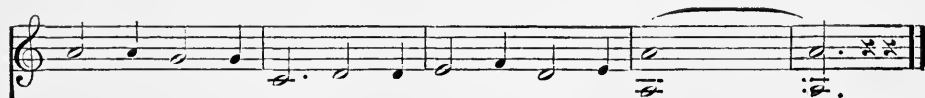
Andante.

K. F. Zelter.



1. An an-cient king in Thu-le Was faith-ful to the grave, To
2. The gift he fond-ly treas-ured, He quaffed it at each feast, And
3. And when his end was near-ing, His heir, each cas-tle old He
4. With-in his lord-ly pal-ace, His pal-ace by the sea, He
5. Then rose the an-cient mon-arch, He drank the cup's red glow, Then
6. He saw it fill-ing, sink-ing, Deep sink-ing in the sea; His

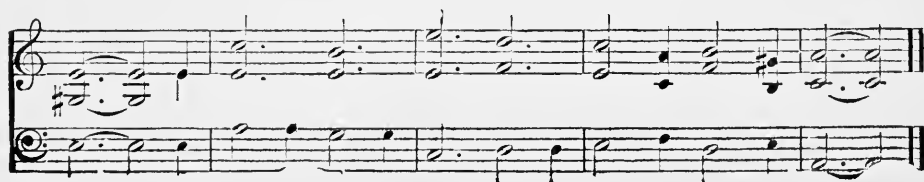
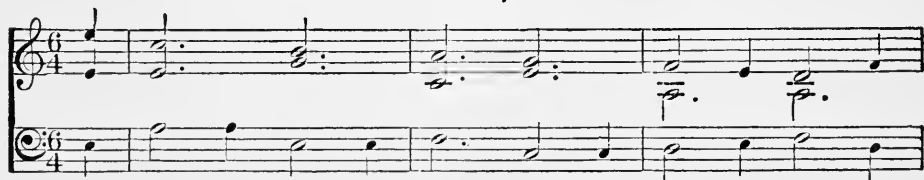
Andante.



whom his dy-ing la-dy A gold-en gob-let gave.....
 tears they rose and gath-ered Be-fore the draught had ceased.....
 gave, with hoard-ed treas-ure, All save the cup of gold.....
 sat with knights and vas-sals At feast and rev-el-ry.....
 cast the sa-cred beak-er In-to the flood be-low.....
 eyes in death were clos-ing, And ne'er a-gain drank he.....



A Study.



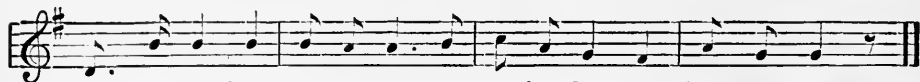
C. H. Crandall.

German Air.

By permission.

Andante.

1. Oh! swift-ly forward flashed the train And rich the Au-tumn fo-liage came, Un-
 2. It was a joy to watch the gleam Of ten-der sky and tint-ed leaf; The



- til it seemed that past the pane Oc-to-ber flew on wings of flame.
 wind ca-ressed the pla-cid stream, It was a day of sweet be-lief.

A Study.

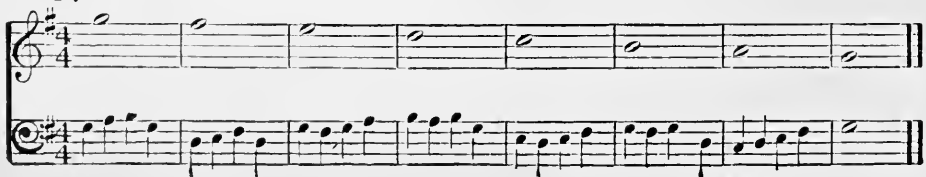
Andante.

Studies.

I.



II.



I.



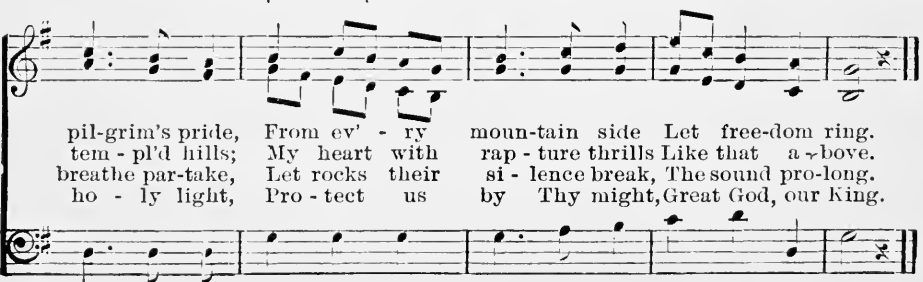
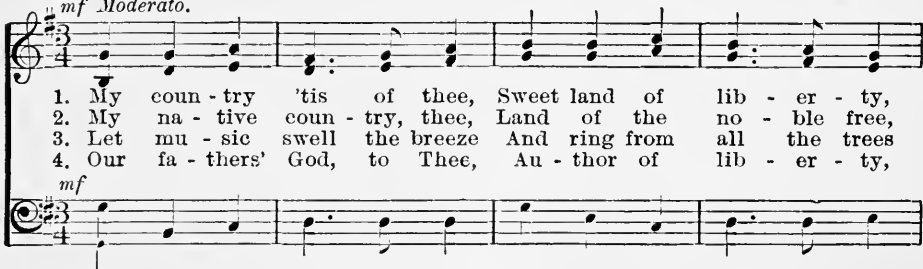
II.



America.

Smith.

Carey.

mf Moderato.

A Song.

FOR BASS VOICES.

Andante.

O Hemlock Tree.

From the German.

Folksong.


Moderato.

mf

1. O hem - lock tree, O hem-lock tree, How faith - ful are thy branches! Thou'rt
2. O hem - lock tree, O hem-lock tree, In truth I dear - ly love thee. How
3. O hem - lock tree, O hem-lock tree, A les - son thou dost teach me, That

mf

green when sum-mer breez-es blow, And green 'mid win-ter's drift-ing snow, O
oft at mer - ry Christmas tide Hast filled my heart with joy and pride! O
ev - er hope and eon - stan - cy Will strength and comfort give to me; O

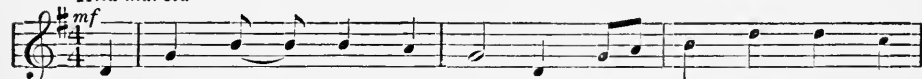


hem - lock tree, O hem - lock tree, How faith - ful are thy branch-es!
 hem - lock tree, O hem - lock tree, In truth I dear - ly love thee.
 hem - lock tree, O hem - lock tree, A les - son thou dost teach me.

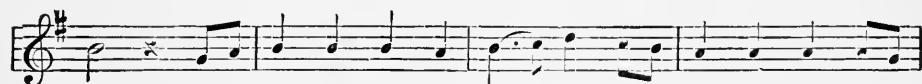
The Good Comrade.

Translated from the German.

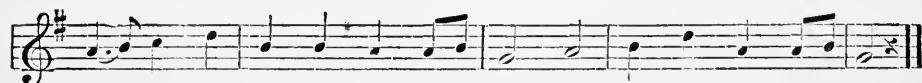
German Folksong.

Alla marcia.


1. I once had a broth - er sol - dier, A com - rade true and
2. So swift a ball comes speed - ing; Is it for me or
3. No more we'll march, O com - rade, To bat - tle side by

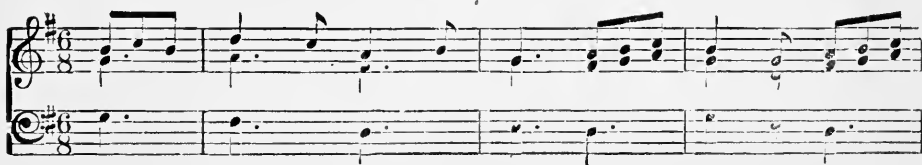


tried; We march'd at sig - nal giv - en With step so blithe and
 thee? Low at my feet he's ly - ing, And as I watch him
 side; My hand shall clasp thee nev - er, Yet thou re - main - est



e - ven To bat - tle side by side, To bat - tle side by side.
 dy - ing He seems a part of me, He seems a part of me.
 ev - er My com - rade true and tried, My com - rade true and tried.

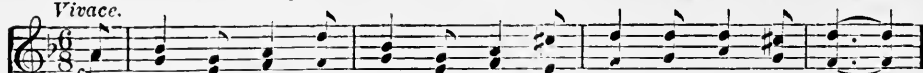
A Study.



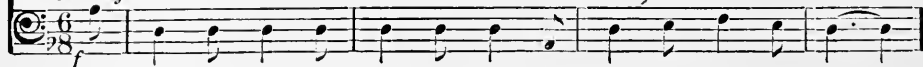

The Wild Huntsman.

From an old German Legend.

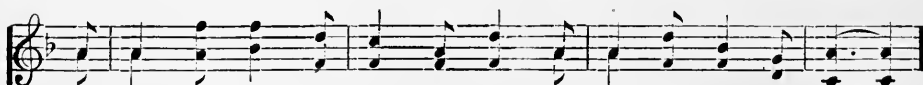
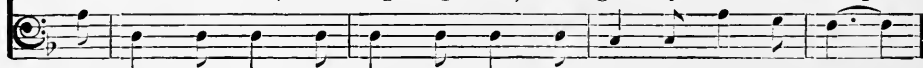
Adapted from the German.

Vivace.

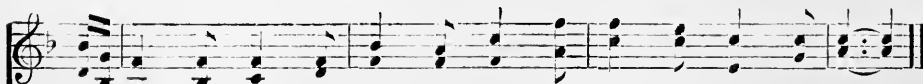
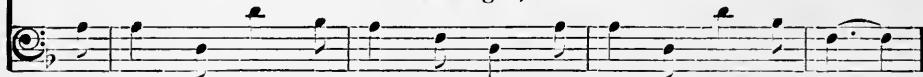
1. Through many a bleak and haunted wood, O'er moor and val-ley deep,
2. The ant-lered stag in wild af-fright O'er splin-tered chasm doth leap;
3. Not oft a mor-tal eye hath seen Our swift train for-ward sweep

Melody in the Bass.

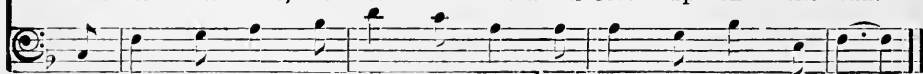
While hol-lo ho! the hunts-men cry, My spec-tral train doth sweep;
 The no-ble prey we fol-low fast O'er vale and crag-gy steep;
 O'er blast-ed heath, o'er rag-ing flood, Thro' gloom-y for-est deep.



Now hol-lo ho! the hunts-men cry, The wood-horn answers mild,
 Through midnight mirk or mid-night gray, In tem-pest, sleet and rain,
 Ah! woe be-tide that luck-less wight; His mor-tal race is run!



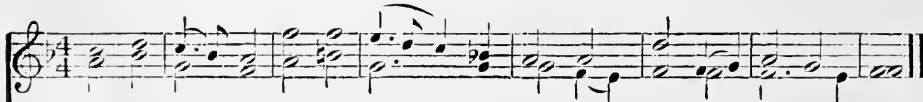
And horse and hound and ri-der bold Dash on with tu-mult wild.
 When hol-lo ho! the hunts-men cry, Till day-light comes a-gain.
 Who views our chase, he nev-er-more Shall look up-on the sun.



May be sung first as Bass Unison Song.

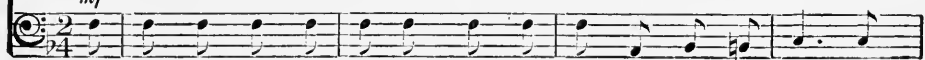
A Study.

For unchanged voices.

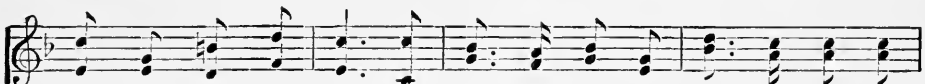
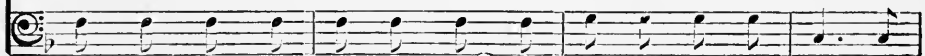




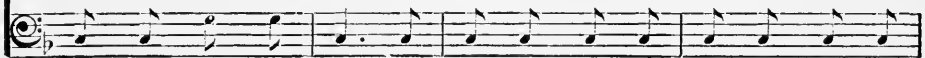
1. In May the val - ley lil - ies ring, Their bells chime clear and sweet; They
2. Then in a trice the lil - ies play, While all to dance be - gin; The
3. Yet Frost has scarce-ly left the vale, When lil - ies far and near Call



cry, "Come forth, ye flow - ers all, And dance with twinkling feet, And
moon looks on with friend - ly smile, And takes great joy there - in, And
quick - ly to the spring-time feast, Their bells ring dou - bly, clear, Their



dance with twin-ling feet." The blos - soms, gold and blue and white, Come
takes great joy there - in. Then sad - ly vexed is Mas - ter Frost, A -
bells ring dou - bly, clear. I'll stay no lon - ger in the house, The



quick-ly, one and all; Dear speedwell, blue for - get - me - not, And vio - lets hear the
down the vale comes he; May - lil - ies play gay tunes no more, The pret - ty blossoms
lil - ies call me, too; Sweet flow'rets, dancing out of doors, I come to dance with



call, Dear speedwell, blue for - get - me - not, And vio - lets hear the call.
flee, May - lil - ies play gay tunes no more, The pret - ty blos - soms flee.
you, Sweet flow'rets, dan - cing, out of doors, I come to dance with you.



Studies. THE BASS CLEF.

I.



II.



Morning Hymn.

Words from "S. S. Hymnal."
By permission of C. L. Hutchins.
Andante.

English.

mf

1. The breaking morn comes back to bless The earth from pole to pole; So
2. A sil - ver mist a - long the lawn From ev - 'ry dew - y sod Goes
3. The dawn of day, the dawn of life, Are blest a - like to Thee, Thou

mf Andante.

come, sweet Sun of Right-eous-ness, And shine in - to my soul.
up to heav'n; and so at dawn I lift my thoughts to God
know'st the dan - ger and the strife; Lord, bless them both to me.

NOTE.—The above study is to be sung in three parts only, either the lower Alto or Bass being sung.

A Hunting Song.

135

Translated from the German.

C. Kreutzer.

Allegretto.

1. There can be no sweet-er mu - sic To the mer - ry huntsman's
2. Oth - ers say, "The breez-es rust-le In the for - est, that is

ear Than the voic - es of the for - est As they
all," But the mer - ry hunts-man an - swers, "Hark, the

ring out sweet and clear, Than the voic-es of the for - est As they
for - est voic - es call," But the mer - ry huntsman answers, "Hark, the

ring out sweet and clear, "Hol - la ho! hol - la ho! hol - la
for - est voic - es call." "Hol - la ho! hol - la ho! hol - la

ho!... Come, do not de - lay, To the woods a - way."
ho!... Come, do not de - lay, To the woods a - way."

Old Winter.

FOR BASS VOICES.

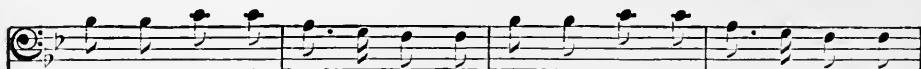
Frederick Mauley.

f Moderato.

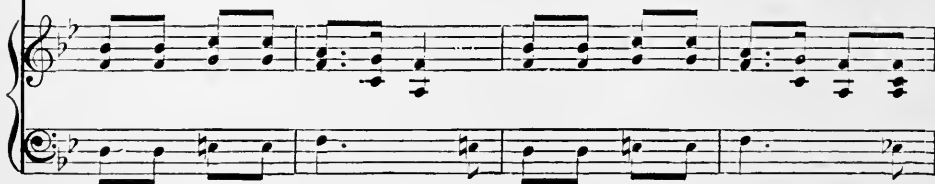
Eleanor Smith.



1. Old Win - ter is a rob - ber bold; He leads a band both fierce and cold; He
2. He comes with spears of smit - ing hail; He rides the tempest, clad in mail Of
3. But when his sis - ter Spring ap - pears With sunshine smiles and silver tears, He

Moderato.

comes with frost-y blust'ring hordes, With piercing winds and chill-ing gales, To
flash - ing ice, with plumes of snow; And o'er the earth his bands pre-vail; The
leads his ruf - fian crew a - way; Then seeds re - joice in buds; the whirl Of



plun - der all the fields and vales, And strike the woods with keen-edged swords,
leaves and flow - ers, cold and pale, Where'er he rides are strick-en low,
ma - ny wings stirs all the air, And babes and lambs come out to play.





Christmas Bells.

(Melody in the Bass.)

H. W. Longfellow.

Mueller-Gilchrist.

By permission of Houghton, Mifflin & Co.
Allegretto.

Musical score for 'Christmas Bells.' in 6/8 time, key of B-flat major. The score is for voice and piano. The piano part is in the bass staff, and the voice part is in the treble staff. The melody is in the bass staff, as indicated by the text '(Melody in the Bass.)'. The score includes three verses of lyrics and concludes with a double bar line.

p

1. I heard the bells on Christmas Day Their old fa - mil - iar car - ols play, And
 2. And tho't how, as the day had come, The bel-fries of all Christen-dom Had
 3. Then pealed the bells more loud and deep; God is not dead; nor doth He sleep! The

p

wild and sweet the words re-peat Of peace on earth, good will to men.
 rolled a - long th'un-bro-ken song Of peace on earth, good will to men.
 Wrong shall fail, the Right prevail With peace on earth, good will to men.

A Study.

(For Soprano and Alto voices.)



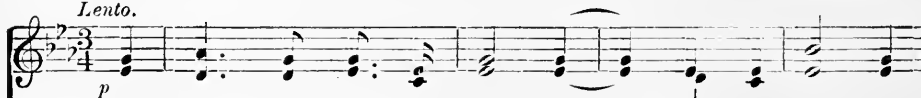
The Key of C MINOR.



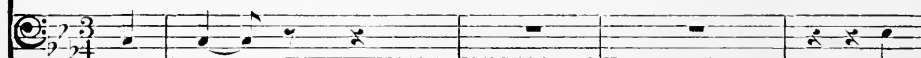
A Lament for the Summer.

Adelaide A. Proctor.

W. W. Gilchrist.

Lento.

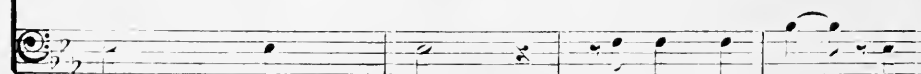
1. Oh! moan, ye au-tumn winds; Sum-mer has fled; The
 2. Oh! mourn, ye au-tumn winds, La-ment and mourn; How

*Optional Bass.—The song is complete without it.*

1. Oh! moan. The
 2. Oh! mourn. The



flow'rs have closed their ten-der leaves and die; The
 ma-ny half blown buds must close and die! Hopes



flow'rs have clos'd their ten-der leaves; The
 half blown buds must close and die! Hopes

A Lament for the Summer.

139

cresc.

lil - y's gra-cious head all low must lie, Be-cause the gen-tle sum-mer
with the sum-mer born, all fad-ed lie, And leave us des-o-late, and

cresc.

lil - - - ies low must lie, for sum-mer is
with the the sum-mer born, all fad - - - ed

mf *pp*

now is dead. Oh! moan, Oh! moan, Oh! moan, Oh! moan, Oh!
earth for-lorn. Oh! mourn, Oh! mourn, Oh! mourn, Oh! mourn, Oh!
dead..... Oh! moan, Oh! moan,
now..... Oh! mourn, Oh! mourn,

pp

moan, ye au-tun wind, Oh! moan, Oh! moan! Oh! moan.
mourn, ye au-tun wind, Oh! mourn, Oh! mourn, Oh! mourn.
sum-mer..... has fled
la-ment..... and mourn,
moan, moan, moan, moan, moan.
mourn, mourn, mourn, mourn, mourn.

A Study.

Now the Sun is in the West.

Margaret Casson.

Andantino.

Margaret Casson.

Arr. by John Hullah.



1. Now the sun is in the west, Sink - ing now be - hind the trees,
2. Cheer - ful see yon shepherd boy Climb - ing up the crag - gy rocks;

Andantino.

And the cuck - oo, wel - come guest, Gen - tly woos the ev - 'ning breeze,
As he views the dap - pled sky, Pleas'd, the cuck - oo's note he mocks,

*pp**mf*

Cuck - oo! cuck - oo! cuck - oo! cuck - oo! Gen - tly woos the
Cuck - oo! cuck - oo! cuck - oo! cuck - oo! Pleas'd, the cuck - oo's



ev - 'ning breeze, note he mocks. Sport - ive now the Now ad - vanc - ing

mf *f*

swallows play, Light - ly skimming o'er the brook; Dart - ing swift they o'er the plain, Ev-'ning's dusk-y shades ap-pear, And the cuck-oo's

p *f*

wing their way Homeward to the peace-ful nook, Whilst the cuck-oo, voice a-gain Soft - ly steals up - on mine ear, While re - tir - ing

p *pp*

Now the Sun is in the West.

bird of spring, Still a-midst the trees doth sing, Cuck-oo! cuck-oo!
 from the view, Thus she bids the day a-dieu, Cuck-oo! cuck-oo!

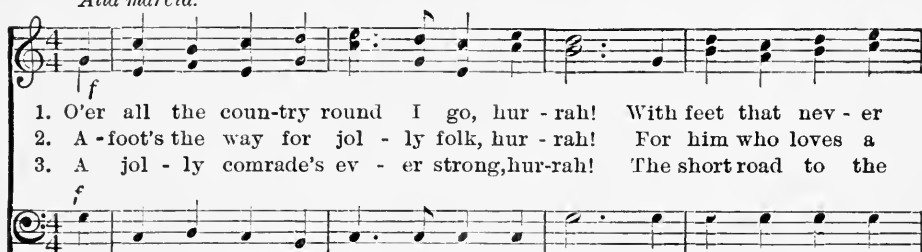
cuck-oo! cuck-oo! Still a - midst the trees doth sing.
 cuck-oo! cuck-oo! Thus she bids the day a - dieu.

A Study.

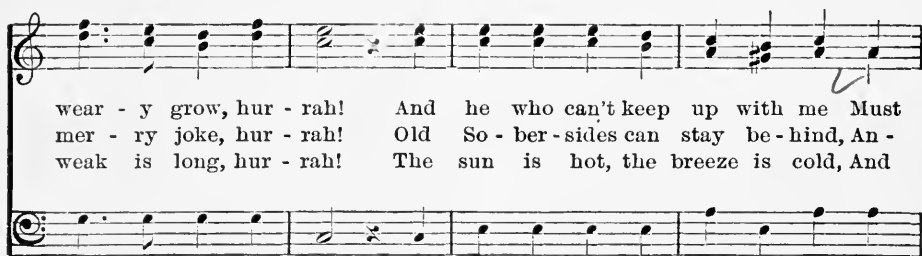
Tr. from the German of Hagenbach
by Helen Goodrich.

F. Schneider.

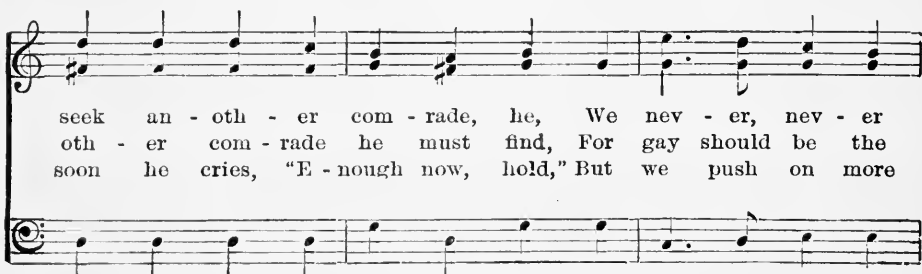
Alla marcía.



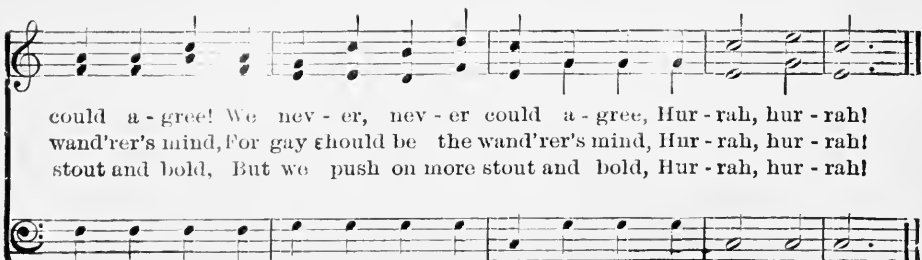
1. O'er all the coun-try round I go, hur - rah! With feet that nev - er
2. A - foot's the way for jol - ly folk, hur - rah! For him who loves a
3. A jol - ly comrade's ev - er strong, hur-rah! The short road to the



wear - y grow, hur - rah! And he who can't keep up with me Must
mer - ry joke, hur - rah! Old So - ber - sides can stay be - hind, An -
weak is long, hur - rah! The sun is hot, the breeze is cold, And



seek an - oth - er com - rade, he, We nev - er, nev - er
oth - er com - rade he must find, For gay should be the
soon he cries, "E - nough now, hold," But we push on more



could a - gree! We nev - er, nev - er could a - gree, Hur - rah, hur - rah!
wand'rer's mind, For gay should be the wand'rer's mind, Hur - rah, hur - rah!
stout and bold, But we push on more stout and bold, Hur - rah, hur - rah!

A Norse Lullaby.

Eugene Field.

W. W. Gilchrist.

By permission of Charles Scribner's Sons.

Andante.

The sky is dark, The hills are white,

Melody in Bass.

f The sky is dark and the hills are white As the

The storm-king speeds from the North to-night, And this the song that the
storm-king speeds from the North to-night, And this is the song that the

storm - king sings As o - ver the world his cloak he swings:
storm - king sings As o - ver the world his cloak he swings:

p "Sleep, sleep, sleep, sleep, sleep, sleep,
"Sleep, sleep, sleep, lit-tle one, sleep," He rus-tles his wings and

sleep, lit - tle one, lit - tle one, lit - tle one, sleep."
dim. e rall.
gruff - ly sings: "Sleep, sleep, lit - tle one, sleep."
dim. e rall.

A Norse Lullaby.

145

Andante.

1. The sky is dark and the hills are white As the

The sky is dark, the hills are white,

f

storm-king speeds from the North to - night, And this is the song that the

The storm-king speeds to - night, And this the song

storm - king sings As o - ver the world his cloak he flings:

he sings As o - ver the world his cloak he flings:

"Sleep, sleep, sleep, lit - tle one, sleep." He rus - tles his wings and

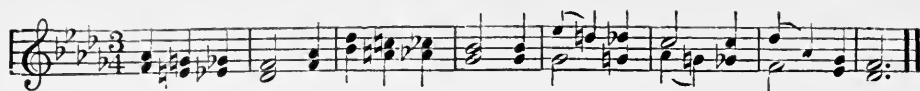
"Sleep, sleep, sleep, sleep, sleep, sleep,

p

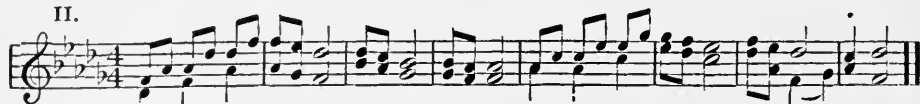
gruff - ly sings: "Sleep, sleep, lit - tle one, sleep."
dim. e rall.

sleep, sleep, lit - tle one, lit - tle one, sleep, sleep, sleep."
dim. e rall.

I.



II.



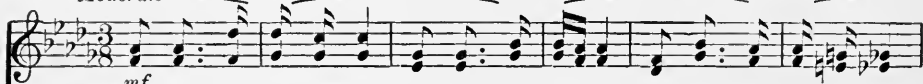
III.



Santa Lucia.

Translated from the Italian.

Neapolitan Boat Song.

Moderato.

- mf*
1. Moon-light, so sweet and pale, From heaven falling; Wavelets that murmur low,
 2. Soft winds that come and go, Coolness are bringing, Bearing on gentle wings
 3. O joy! to lie at rest, Drifting and dreaming On ocean's peaceful breast,

Moderato.

To us are call-ing. White is the sum-mer night; Sum-mer sea,
 Ech-oes of sing-ing. Waits the light boat for thee, Float o'er the
 'Neath moonlight gleaming! Bride of the sum-mer sea, Na - ples, thy



Santa Lucia.

147

sil - ver bright. San - ta Lu - ci - a! San - ta Lu - ci - a!
 waves with me. San - ta Lu - ci - a! San - ta Lu - ci - a!
 child to be! San - ta Lu - ci - a! San - ta Lu - ci - a!

f *rall.* *p* *rall.*

A Study.

F. Moehring.

p

William Leslie Bowles.
Larghetto con moto.

J. Barnby.

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef, 3/4 time, and begins with a half note G3, followed by quarter notes A3, B3, and C4. The piano part has a *p* (piano) dynamic marking at the beginning and a *dim.* (diminuendo) marking towards the end of the system.

The second system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef, 3/4 time, and begins with a half note G3, followed by quarter notes A3, B3, and C4. The piano part has a *p* (piano) dynamic marking at the beginning.

Oh! what is this which shines so bright, And in the lone - ly place Hangs

The third system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef, 3/4 time, and begins with a half note G3, followed by quarter notes A3, B3, and C4.

out his small green light at night, The dew - y bank to grace? It is a

The fourth system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 3/4 time, and begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in bass clef, 3/4 time, and begins with a half note G3, followed by quarter notes A3, B3, and C4.

glow-worm; still and pale It shines the whole night long, When on - ly

stars, O night-in - gale, Seem list-n'ing to thy song. And so, a -

mid the world's cold night, Thro' good report or ill, Shines out the good man's

hum-ble light, As lone - ly and as still, As lone - ly and as still.

The musical score is written for voice and piano. It consists of four systems of staves. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The fourth system contains the final line and ends with a double bar line. The piano accompaniment is written in the lower staves of each system. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando).

Farewell to the Woods.

From the German.

Andante.

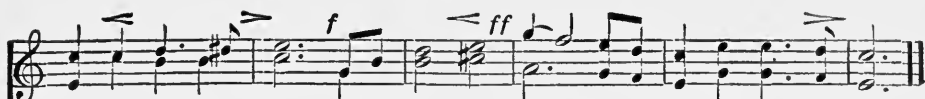
Essex.

p

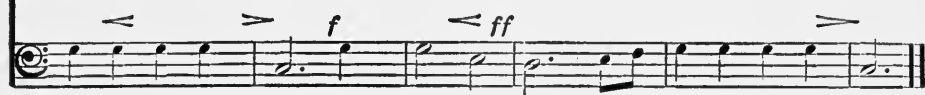
1. Now fare thee well, dear wood-land green, fare - well, fare - well; Long
2. Fare - well to ev - 'ry frown-ing height, fare - well, fare - well; To
3. And should I al - ways part - ed be, fare - well, fare - well; O

may en-dure thy blossoms' sheen, fare-well, fare - well; May bal-sam fra-grance,
tender green sward flush'd with light, fare-well, fare - well; My heart is sad, My
wood, O rock, O bird, from thee, fare-well, fare - well; The thought of you my

birdling's voice Full many a wanderer's heart re-joyce; Fare-well, fare - well, dear
heart is sore; God knows if I shall see thee more; Fare-well, fare - well, if
pain will soothe, Dear comrades of my hap-py youth, Fare-well, fare - well, dear



woodland green, fare - well, Fare-well, fare - well, dear woodland green, farewell.
 I shall see thee more, Fare-well, fare - well, if I shall see thee more.
 comrades of my youth, Fare-well, fare - well, dear com-rades of my youth.



Studies.

I.

Andantino.

Reichardt.



II.

Andantino.

A Melody.

(For low voices.)

Hoffman von Fallersleben.



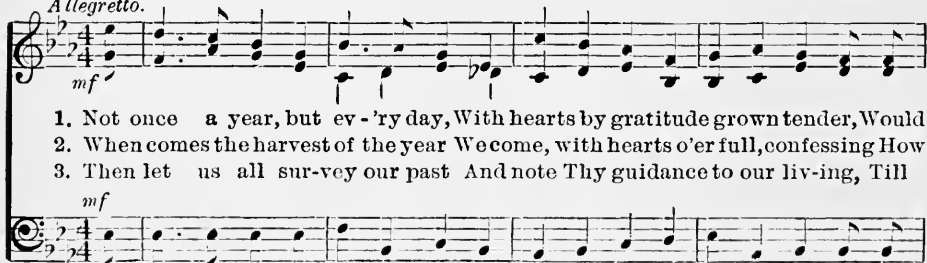
A Study.



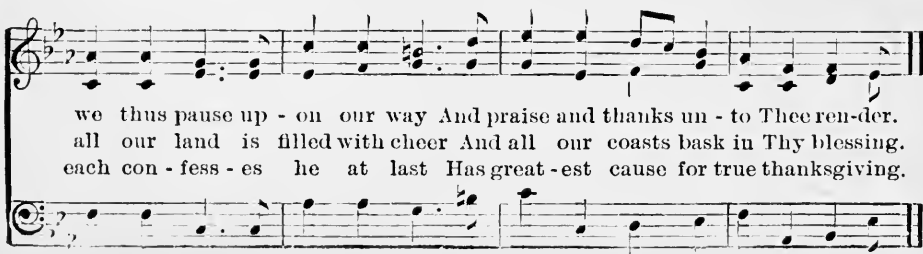
C. H. Crandall.
By permission.

Thanksgiving Day.

Canon Ainslee.

Allegretto.

we thus pause up - on our way And praise and thanks un - to Thee ren - der.
all our land is filled with cheer And all our coasts bask in Thy blessing.
each con - fess - es he at last Has great - est cause for true thanksgiving.



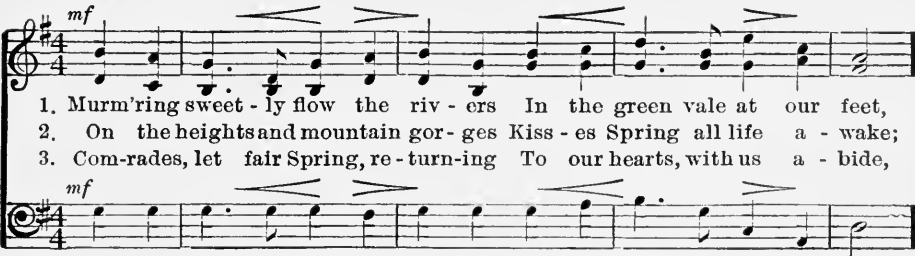
Our Country.

153

Translated from the German.
Vivace.

B. Klein.

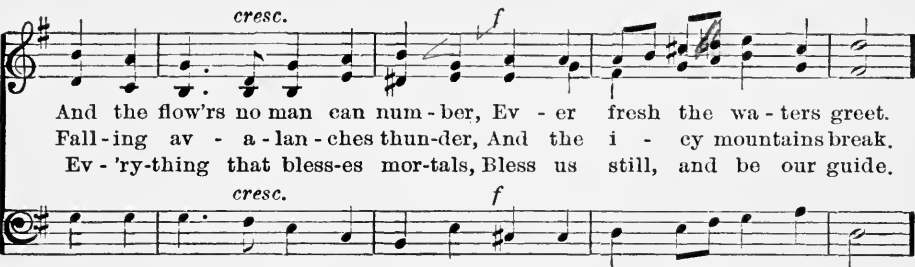
mf



1. Murm'ring sweet - ly flow the riv - ers In the green vale at our feet,
2. On the heights and mountain gor - ges Kiss - es Spring all life a - wake;
3. Com - rades, let fair Spring, re - turn - ing To our hearts, with us a - bide,

mf

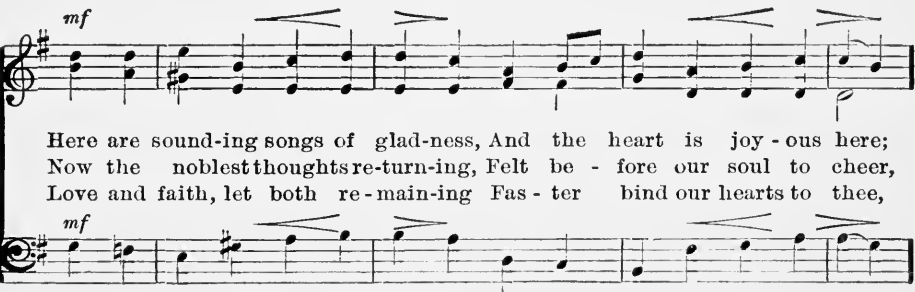
cresc.



And the flow'rs no man can num - ber, Ev - er fresh the wa - ters greet.
Fall - ing av - a - lan - ches thun - der, And the i - cy mountains break.
Ev - 'ry - thing that bless - es mor - tals, Bless us still, and be our guide.

cresc. *f*

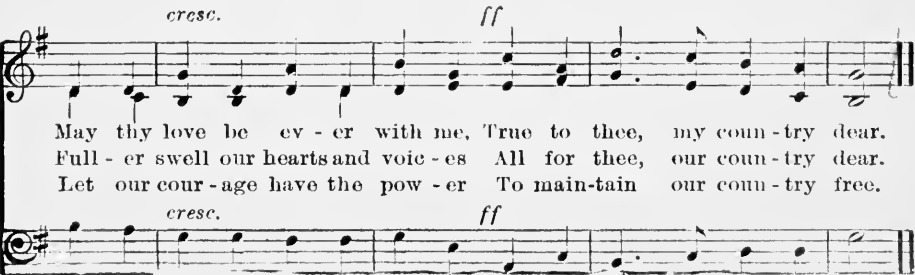
mf



Here are sound - ing songs of glad - ness, And the heart is joy - ous here;
Now the noblest thoughts re - turn - ing, Felt be - fore our soul to cheer,
Love and faith, let both re - main - ing Fas - ter bind our hearts to thee,

mf

cresc. *ff*



May thy love be ev - er with me, True to thee, my coun - try dear.
Full - er swell our hearts and voic - es All for thee, our coun - try dear.
Let our cour - age have the pow - er To main - tain our coun - try free.

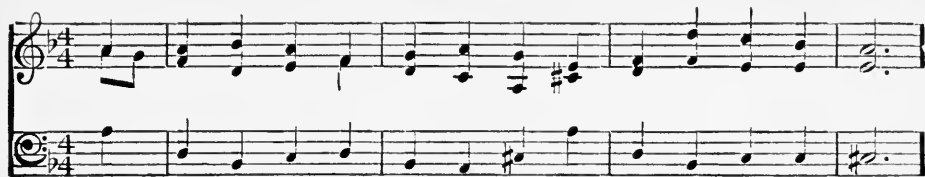
cresc. *ff*

A Study.

Andante religioso.

Arr. from H. Wild.





Christmas Hymn.

Lucy Larcom.
Allegretto.

Sir Arthur Sullivan, arranged.

The first system of musical notation for the Christmas Hymn is in 4/4 time with a key signature of one sharp (F#). It features a treble and bass staff. The treble staff begins with a half note chord of G4 and A4, followed by a half note chord of B4 and C5, then a half note chord of D5 and E5, and ends with a half note chord of F5 and G5. The bass staff begins with a half note chord of G2 and A2, followed by a half note chord of B2 and C3, then a half note chord of D3 and E3, and ends with a half note chord of F3 and G3. The lyrics are written below the treble staff.

mf

1. Bring in the trail-ing for - est-moss, Bring ce - dar, fir and pine;
2. It is His dear mem - o - rial day, Who broke earth's frozen steep,
3. He gives all lov - li - ness that grows, The strong and graceful trees;
4. Made peaceful by His con-stant love, Let thought of Him a - bide;
5. We keep the bright home fes - ti - val, And, with a child-like cheer,

mf

The second system of musical notation for the Christmas Hymn continues the treble and bass staves. The treble staff has a half note chord of G4 and A4, followed by a half note chord of B4 and C5, then a half note chord of D5 and E5, and ends with a half note chord of F5 and G5. The bass staff has a half note chord of G2 and A2, followed by a half note chord of B2 and C3, then a half note chord of D3 and E3, and ends with a half note chord of F3 and G3.

The third system of musical notation for the Christmas Hymn continues the treble and bass staves. The treble staff has a half note chord of G4 and A4, followed by a half note chord of B4 and C5, then a half note chord of D5 and E5, and ends with a half note chord of F5 and G5. The bass staff has a half note chord of G2 and A2, followed by a half note chord of B2 and C3, then a half note chord of D3 and E3, and ends with a half note chord of F3 and G3. The lyrics are written below the treble staff.

And green fes - toon, and wreath, and cross A - round the win-dows twine!
And who for her hopes glad-'ning ray For - ev - er bright will keep.
The win - ter moss, the fresh June rose, The dear Lord saves us these.
To find us our last home a - bove, He home-less lived and died.
His an - gel - ush - ered birth-day call The mer-riest of the year.

The fourth system of musical notation for the Christmas Hymn continues the treble and bass staves. The treble staff has a half note chord of G4 and A4, followed by a half note chord of B4 and C5, then a half note chord of D5 and E5, and ends with a half note chord of F5 and G5. The bass staff has a half note chord of G2 and A2, followed by a half note chord of B2 and C3, then a half note chord of D3 and E3, and ends with a half note chord of F3 and G3.

Lydia Avery Coonley.

G. Tyson-Wolff.

Vivace.

The Christmas Day came dressed in green; The New Year, dressed in white; The

Vivace.

f

This system contains the first two staves of music. The upper staff is a single melodic line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is marked with a forte 'f' dynamic.

blue lake smiled up - on them both, To match the sun's de - light. The

p

p

This system contains the next two staves of music. The dynamics are marked with a piano 'p' in both staves.

birds flew swift across the sky: "Come, New Year; Old Year, go; We say good-bye to

cresc.

cresc.

This system contains the final two staves of music on the page. The dynamics are marked with a crescendo 'cresc.' in both staves.

flush of green, And hail the drifts of snow. We greet you both with smile and sigh—And

This system contains the first two staves of the piece. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features a melody with various note values and rests, including a measure with a fermata. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) appears in both staves.

so, Old Year, good-bye, good-bye, And so, Old Year, good-bye!"

This system contains the next two staves. The upper staff continues the melody, ending with a double bar line. It includes a dynamic marking of *mf* (mezzo-forte) and a *rit.* (ritardando) marking. The lower staff continues the accompaniment, also ending with a double bar line and featuring a *rit.* marking.

A Study.

Johann Crueger.

This system contains the first two staves of the 'A Study' piece. Both staves are in 4/4 time. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music consists of chords and simple melodic lines.

This system contains the next two staves of the 'A Study' piece, continuing the harmonic and melodic patterns from the first system.

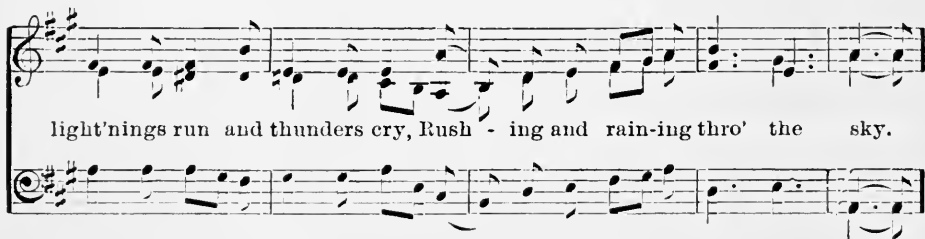
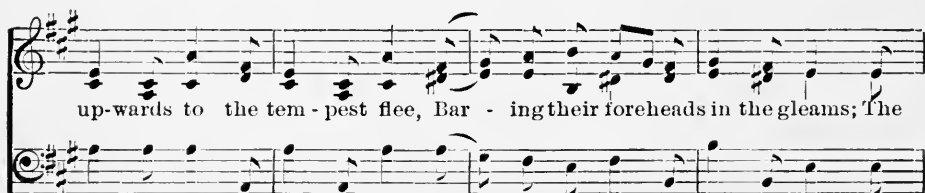
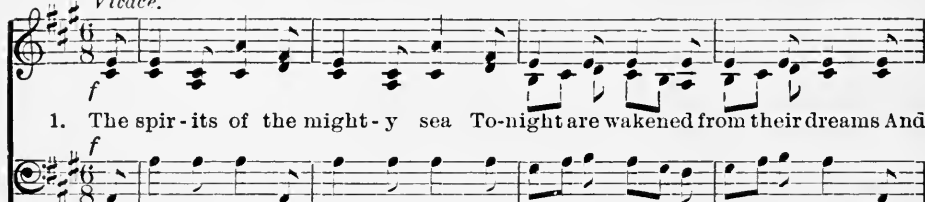
A Study.



A Storm.

Bryan Waller Proctor.

W. W. Gilchrist.

Vivace.

2. Be - hold, like mil - lions massed in bat-tle, The trem-bling bil - lows

A Storm.

159

head - long go, And dash, and dash In

This system consists of a treble and bass staff in G major (one sharp). The treble staff has a melody with eighth and quarter notes, and rests. The bass staff provides a harmonic accompaniment with eighth and quarter notes.

head - long go, Dash - ing the bar - ren deeps which rat - tle in

mist - y tem - pest till they grow, And burst,

This system continues the melody and accompaniment from the first system. The treble staff features a melodic line with some grace notes, and the bass staff continues the accompaniment.

mist - y tem - pest till they grow All fruit - ful in their

and burst, and burst from fren - zy in - to foam.

This system concludes the 'A Storm' piece. The treble staff ends with a final chord and a fermata, while the bass staff continues with a few more notes before also ending.

rock - y home and burst from fren - zy in - to foam.

Cradle Song.

(FOR SOPRANO VOICES.)

This system is for a soprano voice. It is in B-flat major (two flats) and 6/8 time. The melody is gentle and consists of eighth and quarter notes.

A Canon.

This system is for a canon. It is in B-flat major (two flats) and 6/8 time. The melody is simple and consists of eighth and quarter notes, designed for multiple voices to enter at different times.

Peaceful Slumbering.

English.

Allegretto.

Stephen Storace.

1. Peaceful slumb'ring on the o - cean, Sea-men feel no
2. Calm and peace the soul controlling, Home and love in
3. Wak-ing hours once more are dawning, Storm and tempest
4. While the billows, wild-ly toss-ing, Driveth the bark, now
5. Safe in port, the ship now riding, Home and love once

*Allegretto.**pp*

dan - ger nigh The winds and waves in gen - tle mo - tion Soothe them with their
 dreams go by, The while the waves in plac - id roll - ing Soothe them with their
 fill the sky, The trust - ful sea - man, dan - ger scorning, Soothes his heart with
 low, now high, Still'd each fear the bos - om cross - ing, Sooth'd by hope's sweet
 more are nigh, Toil and trial no more be - tid - ing, Sooth'd all fear in

lul - la - by, lul - la - by, lul - la - by, lul - la - by, lul - la - by, Soothe them with their

una corda

Peaceful Slumbering.

161

lul - - la - by.

1 2

pp H.G.

Detailed description: This musical score is for a piece titled 'Peaceful Slumbering.' It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics 'lul - - la - by.' and has two measures marked with first and second endings. The piano accompaniment consists of two staves, treble and bass clef, with the same key signature and time signature. The right hand of the piano part features chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a double bar line.

A Study.

Detailed description: This musical score is for a piece titled 'A Study.' It consists of four staves of piano music, arranged in two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for the right hand of the piano, with the left hand providing a simple harmonic accompaniment. The first system shows a melodic line with eighth and sixteenth notes. The second system continues this melodic development. The third system introduces a new melodic phrase. The fourth system concludes the piece with a final cadence. The score is marked with various musical notations including slurs, ties, and dynamic markings.

L



II.



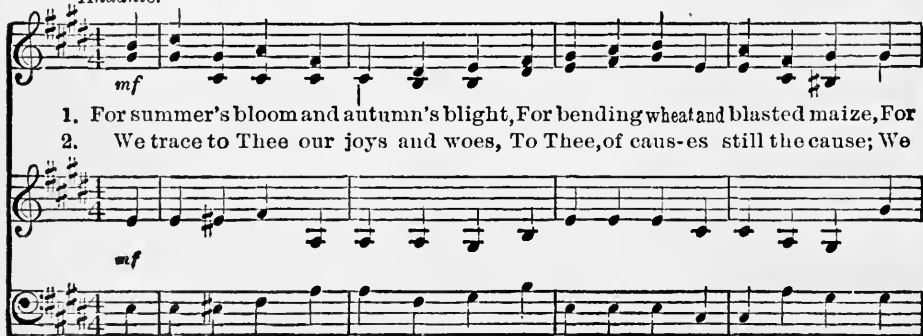
NOTE.—If no bass voices are available the altos may sing the bass part an octave higher.

A Thanksgiving Ode.

J. G. Holland.

By permission of Charles Scribner's Sons.

English.

Andante.

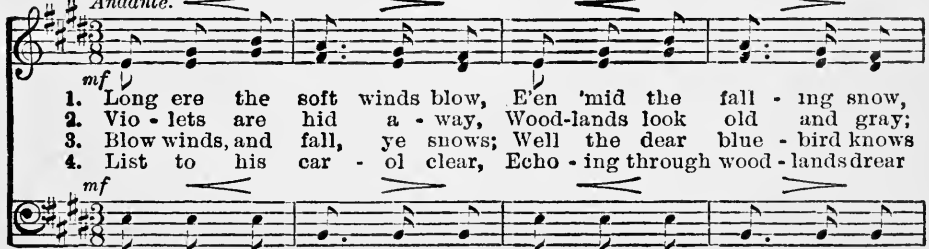
F. L. Schubert.



March.

Translated from the German.

A. Wendt.

Andante.

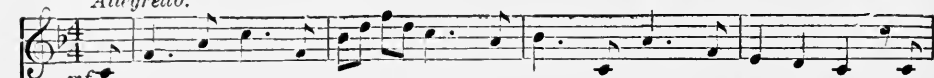
- mf*
1. Long ere the soft winds blow, E'en 'mid the fall - ing snow,
 2. Vio - lets are hid a - way, Wood-lands look old and gray;
 3. Blow winds, and fall, ye snows; Well the dear blue - bird knows
 4. List to his car - ol clear, Echo - ing through wood - lands drear
- mf*



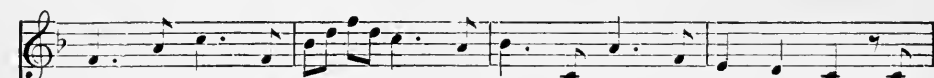
Hear how the blue - bird pipes Songs sweet and low,
 Why then are bird - songs so Blithe and so gay?
 Why come the Pus - sies gray, Why sap doth flow.
 "Spring will come, Spring will come, Yes, Spring is here!"

Frederick Manley.

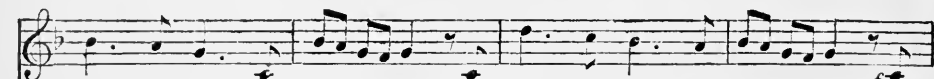
Adapted from Schumann.

Allegretto.

1. A flash-ing radiance comes at dawn And calls me forth to welcome toil A-
2. The lit-tle val-leys smile at me, The birds sing greetings all a-round, The
3. My soul is rich in si-lent songs, Oh! sweet-er far than uttered lays Of
4. I love my work, I love my kind, The clouds of heav'n, the dai-sied sod; I

Allegretto.

mong the rows of golden corn And fields of rich and bounteous soil; Its
brook-lets wink so rogu-ish-ly And glance a-long with joy-ful sound; Their
birds that make harmonious throngs In all the dap-pled woodland ways: The
bear al-way a cheerful mind; I wor-ship Him, the lov-ing God, Whose



bright rays dai-ly pierce my heart And fill it full of sun-ny mirth. A
glad-ness dai-ly brings my heart A flood of thank-ful-ness and mirth. The
joy of flow'rs is in my heart, And fills it full of dancing mirth. My
kind-ness gives each hu-man heart Such wealth of beau-ty, joy, and mirth. I





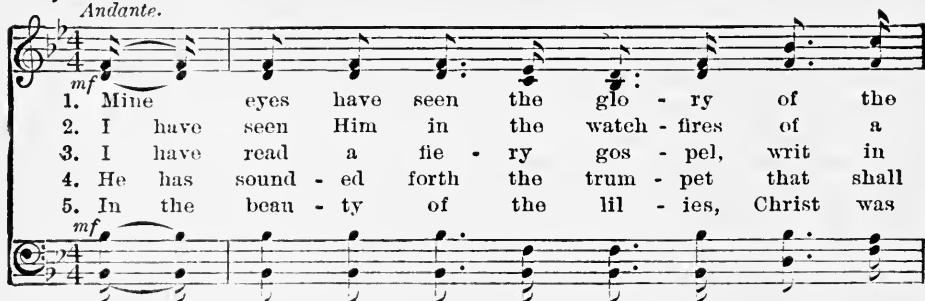
flash - ing ra-diance comes at dawn And calls me forth to wel-come toil.
 lit - tle val - leys smile at me, The birds sing greetings all a-round.
 soul is rich in si-lent songs, Oh! sweet-er far than ut-tered lays.
 love my work, I love my kind, The clouds of heav'n, the dai-sied sod.



A Study.

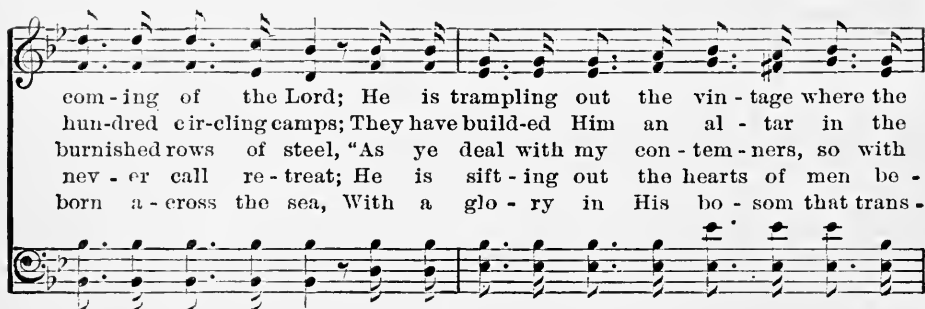


Julia Ward Howe.

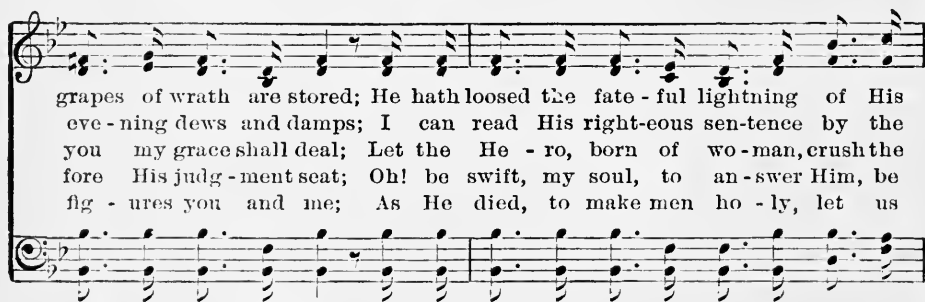
Andante.


mf

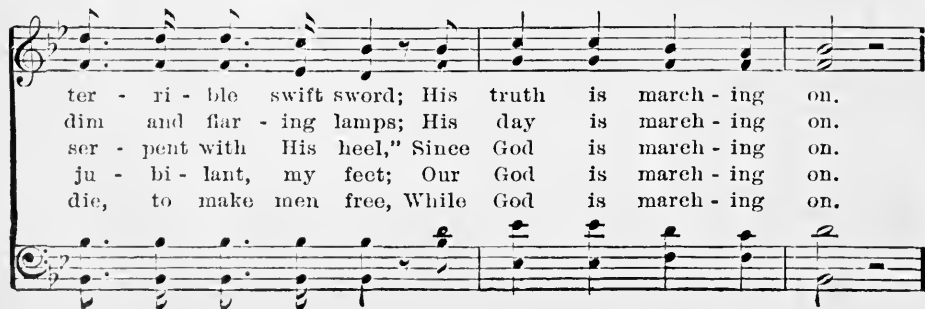
1. Mine eyes have seen the glo - ry of the
 2. I have seen Him in the watch - fires of a
 3. I have read a fie - ry gos - pel, writ in
 4. He has sound - ed forth the trum - pet that shall
 5. In the beau - ty of the lil - ies, Christ was



com - ing of the Lord; He is trampling out the vin - tage where the
 hun - dred cir - cling camps; They have build - ed Him an al - tar in the
 burnished rows of steel, "As ye deal with my con - tem - ners, so with
 nev - er call re - treat; He is sift - ing out the hearts of men be -
 born a - cross the sea, With a glo - ry in His bo - som that trans -



grapes of wrath are stored; He hath loosed the fate - ful lightning of His
 eve - ning dews and damps; I can read His right - eous sen - tence by the
 you my grace shall deal; Let the He - ro, born of wo - man, crush the
 fore His judg - ment seat; Oh! be swift, my soul, to an - swer Him, be
 fig - ures you and me; As He died, to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.
 dim and flar - ing lamps; His day is march - ing on.
 ser - pent with His heel," Since God is march - ing on.
 ju - bi - lant, my feet; Our God is march - ing on.
 die, to make men free, While God is march - ing on.

FULL CHORUS.

f Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

Glo - ry, glo - ry, hal - le - lu - jah! His truth is marching on.

A Study.

Key of G MINOR.

Zelter.

NOTE.—The above is a three-part study, either the Bass or the Lower Alto may be sung.

O Lord, Our God, Thy Light and Truth.

Montgomery.

Jeremiah Clark.

Moderato.

mf

1. O Lord, our God, Thy light and truth To us, Thy chil-dren, send,
 2. By na - ture sin - ful, weak, and blind, The down-ward path we trod;
 3. But friends and guar-dians now thro' grace Our heed-less steps re - strain,
 4. Hence, to the hills we lift our eyes, From which sal - va-tion springs:

mf

That we may serve Thee in our youth, And love Thee to the end.
 Our wand-ring heart and way-ward mind Were en - e - mies to God.
 They teach us, Lord, to seek Thy face, Which none shall seek in vain.
 O Sun of right-eous-ness, a - rise, With heal-ing in Thy wings.

A Study.

Andante.

German Patriotic Song.

NOTE.—The above is a three-part study; either the Bass or the lower Alto may be sung.

The Fox Hunt.

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English.

Allegro.

Tan ta ra ta ra, Tan ta ra ta ra. 1. A - wake, all men, a -
2. The east is bright with
3. Be - hold the skies with
4. The hors - es snort to

wake, I say, Be mer - ry as you may;... For
morn - ing light, And dark-ness it is fled;... The
gold - en dyes Is glow-ing all a - round;... The
be at the sport, The dogs are run - ning free;... With

this is the day a-hunt-ing we go, To bring the fox to bay.
mer - ry horn wakes up the morn, To leave his i - dle bed.
grass is green and so are the trees, All laugh-ing at the sound.
mer - ry voice the woods re-joice, Of tan ta ra ta ree.

FINE.

Tan ta ra ta ra, Tan ta ra ta ra, To bring the fox to bay.
Tan ta ra ta ra, Tan ta ra ta ra, To leave his i - dle bed.
Tan ta ra ta ra, Tan ta ra ta ra, All laughing at the sound.
Tan ta ra ta ra, Tan ta ra ta ra, Of tan ta ra ta ree.

D. S.


The Archer.

Frank Dempster Sherman.


By permission of Houghton, Mifflin & Co.

Old Melody. Arr.

Allegretto.

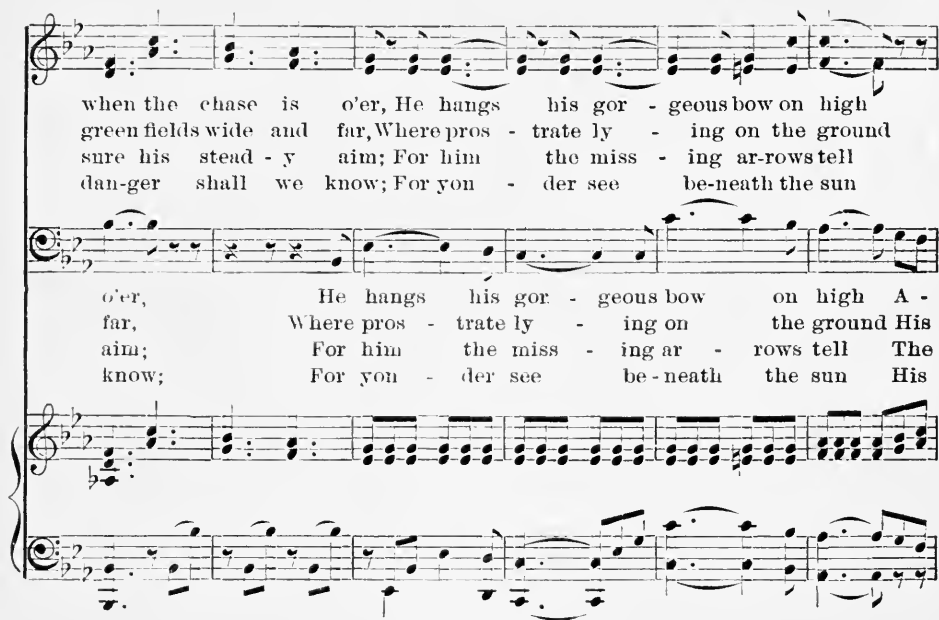
- 
1. His home is
 2. And sit - ting
 3. Strong is his
 4. Come out, come

Allegretto.

- 
1. His home is yon-der in the sky; There,
 2. And sit - ting down he looks a - round The
 3. Strong is his arm, he knows it well, And
 4. Come out, come out! the hunt is done; No

yon-der in the sky;
 down he looks a - round
 arm, he knows it well,
 out! the hunt is done;

There, when the chase is
 The green fields wide and
 And sure his stead - y
 No dan - ger shall we



when the chase is o'er, He hangs his gor - geous bow on high
 green fields wide and far, Where pros - trate ly - ing on the ground
 sure his stead - y aim; For him the miss - ing ar - rows tell
 dan - ger shall we know; For you - der see be - neath the sun

o'er, He hangs his gor - geous bow on high A -
 far, Where pros - trate ly - ing on the ground His
 aim; For him the miss - ing ar - rows tell The
 know; For you - der see be - neath the sun His



A - bove, a - bove the o - pen door, A - bove the o - pen door.
 His ma - ny, ma - ny vic - tims are, His ma - ny vic - tims are.
 The num - ber, number of the game, The number of the game.
 His promise, promise and his bow! His promise and his bow!

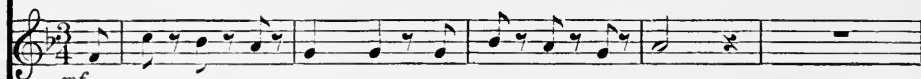
bove the o - pen door, A - bove the o - pen door.
 ma - ny vic - tims are, His ma - ny vic - tims are.
 num - ber of the game, The num - ber of the game.
 prom - ise and his bow! His prom - ise and his bow!

The Sweet Birds Are Singing.

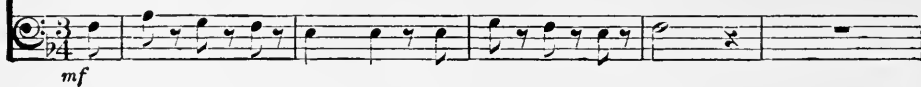
Walker.

Allegro.

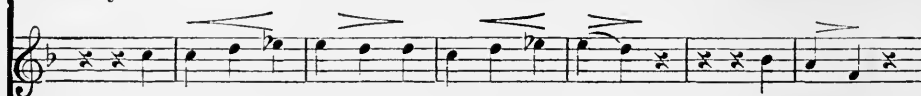
- mf*
 1. The sweet birds are sing - ing From ar - bor to spray, From ar - bor to
 2. All na - ture re - joic - es In spring-time and May, In spring-time and



- mf*
 1. The sweet birds are sing - ing From ar - bor to spray,
 2. All na - ture re - joic - es In spring-time and May,

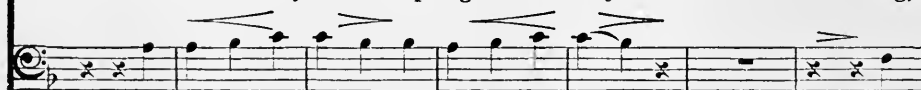


spray..... Sing, shepherds,
 May.....

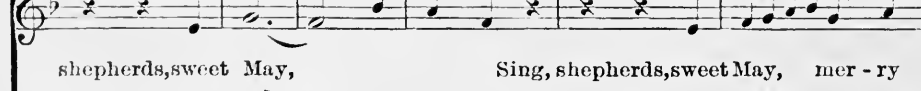
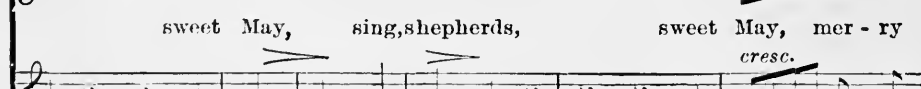


The sweet birds are singing From ar - bor to spray.
 All na - ture re - joic - es In spring-time and May.

Sing,



sweet May, sing, shepherds, sweet May, mer - ry
 shepherds, sweet May, Sing, shepherds, sweet May, mer - ry



dim. *cresc.* *dim.*

May, sweet May, mer-ry May, mer-ry May, sweet May, mer-ry May.

dim. *cresc.* *dim.*

May, mer - ry May, mer-ry May, mer - ry May.

dim. *cresc.* *dim.*

Studies.

I.

II.

Allegretto.

Graben-Hoffmann.



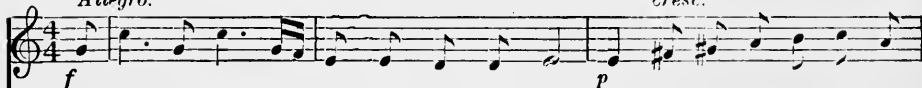
II.



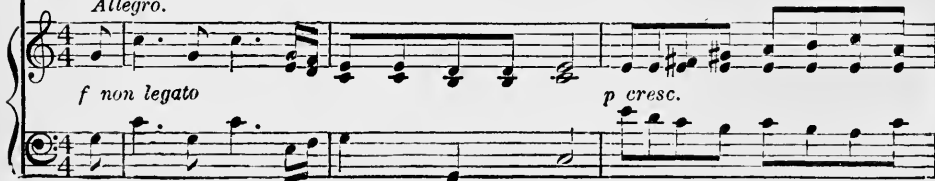
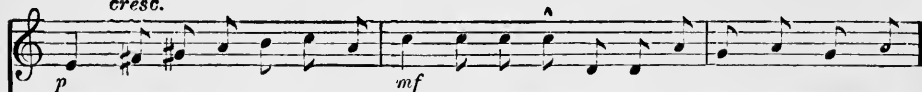
A Snowy Day.

From the German.

C. Attenhofer.

*Allegro.**cresc.*

1. It snows, it snows! And cold the North wind blows. See, how the bare trees qui - ver!
2. It snows, it snows! And cold the North wind blows, Weak folks their toes are toasting,
3. It snows, it snows! And cold the North wind blows. Forts all of white are growing,

Allegro.*cresc.*

See, how the peo-ple shi-ver! Ah! but the boys are glad, Tho' all the world is
Boys laugh and go a-coasting. Small need for fire have they When comes a snow-y
Ar - mies to bat-tle go-ing. Thick see the snow-balls fly! Now, soldiers, fight or



A Snowy Day.

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sad, Ah! but the boys are glad, Tho' all the world is sad.
 day, Small need for fire have they When comes a snow-y day.
 die, Thick see the snow-balls fly! Now, sol-diers, fight or die!

The score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Dynamics like *f* (forte) and *mf* (mezzo-forte) are indicated. The piece concludes with a double bar line.

A Study.

Folksong.

Andante.

The score is for a study piece in 6/8 time, marked *Andante*. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The melody is composed of eighth and quarter notes, with some triplet markings. The piano part provides a harmonic foundation with chords and moving lines. The piece ends with a double bar line.

Max Schneckenberger.

Wilhelm.

Allegro maestoso.

1. A peal like thun-der calls the brave, With clash of sword and sound of wave,
 2. A hundred thousand hearts beat high, The an - swer flames from ev - 'ry eye;
 3. So long as blood shall warm our veins, While for the sword one hand remains,
 4. The oath resounds, the waverolls by, The ban - ners wave, advanced on high;

The Rhine, the Rhine, the German Rhine! Who now will guard the riv - er's line?
 The Ger-man youth de-vot-ed stand To shield the ho - ly bor - der-land.
 One arm to bear a gun, no more Shall foot of foe-man tread thy shore!
 The Rhine, the Rhine, the German Rhine! We all will guard the riv - er's line!

Dear Fa-ther-land, no fear be thine, Dear Fa-ther-land, no fear be thine, Firm stands the

guard a - long, a - long the Rhine, Firm stands the guard along the Ger-man Rhine!

Blow, Blow, Thou Winter Wind.

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Shakespeare.

R. J. S. Stevens.

Andante. mf

cresc. dim.

Blow, blow, thou winter wind, Thou art not so un-kind As man's in-grat-i-

mf cresc. dim. p

Thou winter wind, Thou art not so un-kind As man's in-grat-i-

mf p

Thou winter wind, so un-kind As man's in-grat-i-

tude, as man's in - grat - i - tude. Thy tooth is not so keen, Be-

cresc. f p pp

tude, as man's in - grat - i - tude. Thy tooth is not so keen, Be-

cresc. f p pp

tude, as man's in-grat - i - tude. So keen, Be-

cause thou art not seen, Although thy breath be rude, al-though thy breath be rude.

cresc. f

cause thou art not seen, Although thy breath be rude, al-though thy breath be rude.

cresc. f

cause thou art not seen, Although thy breath be rude, al-though thy breath be rude.

Blow, Blow, Thou Winter Wind.

Allegretto.

f p cresc.

Heigh-ho! sing heigh-ho un-to the green holly; Most friendship is feigning, most

f p cresc.

Heigh-ho! sing heigh-ho un-to the green holly; Most friendship is feigning, most

f p cresc.

Heigh-ho! heigh-ho! un-to the green holly; Most friendship is feigning, most

f p f

loving mere fol-ly. Then, heigh-ho! the hol-ly, the hol-ly, This life is most

f p f

loving mere fol-ly. Then, heigh-ho! the hol-ly, the hol-ly, This life is most

f p f

loving mere fol-ly. This life is most

FINE.

jolly, most jolly, this life is most jolly, most jolly, this life is most jol-ly.

jol-ly, this life is most jol-ly, this life is most jol-ly.

jolly, most jolly, this life is most jol-ly, most jolly, this life is most jol-ly.

Andante.

Freeze, freeze, thou bit - ter sky, Thoudost not bite so nigh As ben-e-fits for-

Freeze, freeze, thou bit ter sky, Thoudost not bite so nigh As ben-e-fits for-

Freeze, freeze, thou bit - ter sky, Thoudost not bite so nigh for-

got, as benefits forgot: Tho' thou the waters warp, Thy sting is not so sharp As

got, as benefits forgot: Tho' thou the waters warp, Thy sting is not so sharp, is not so

got, as benefits forgot: Tho' thou the waters warp, Thy sting is not so

friend..... re-mem-ber'd not,... as friend re-mem-ber'd not.

sharp As friend, as friend remember'd not,... as friend re-mem-ber'd not.

sharp As friend re-mem-ber'd not,... as friend re-mem-ber'd not.

I.



II.

Andante.

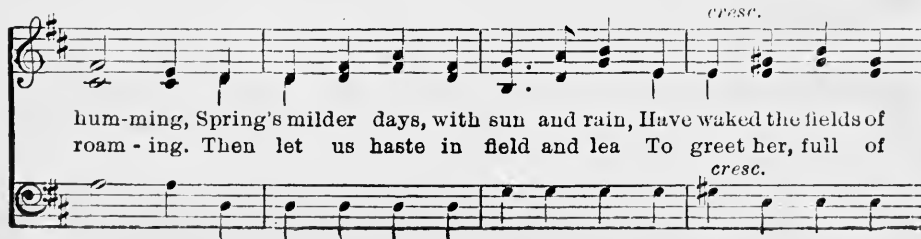
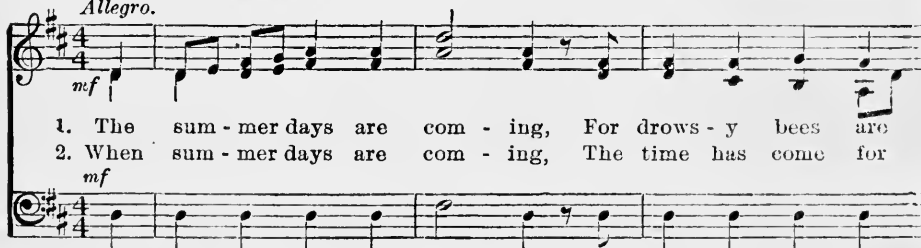
Tschirch.



The Summer Days are Coming.

Translated from the German.

R. Schalm.

Allegro.

ten - der grain, And pret - ty flow'rs a - bloom - ing The gen - tle air per -
mirth and glee, Who brings the crim - son ro - ses, Who Nature's wealth dis -

fum - ing, And voice of bird pro - claim That sum - mer's com - - ing.
clos - es, With bird and bee re - joice, For sum - mer's com - - ing.

A Study.

EVENING HYMN.

Moderato.

C. Malan.

In the Tempest.

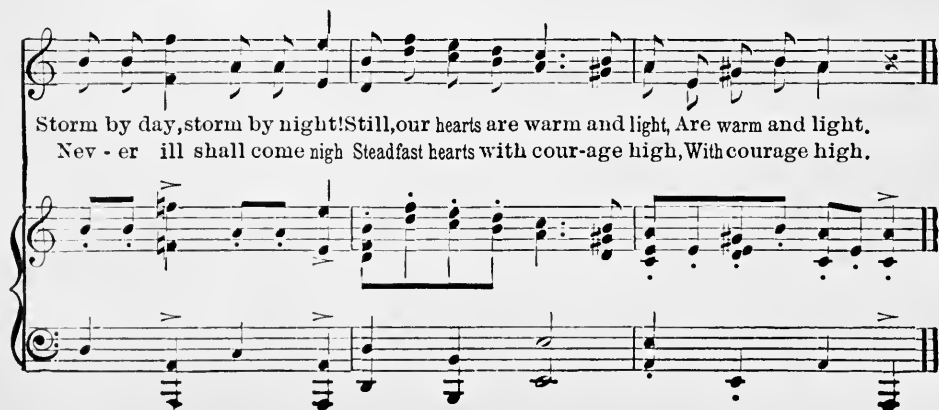
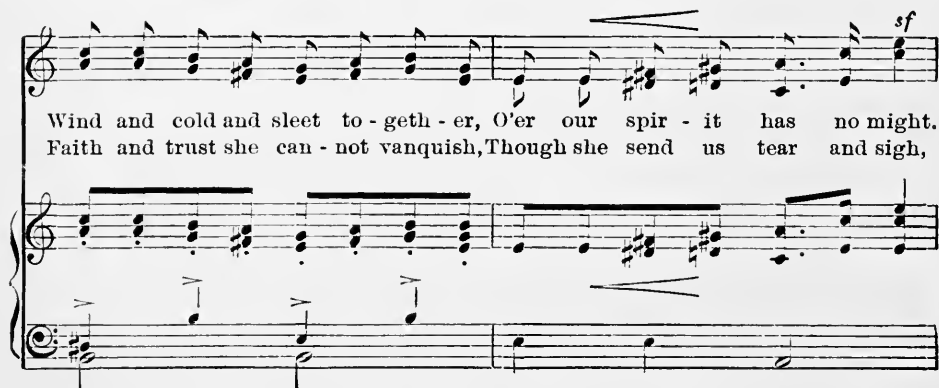
From the German.

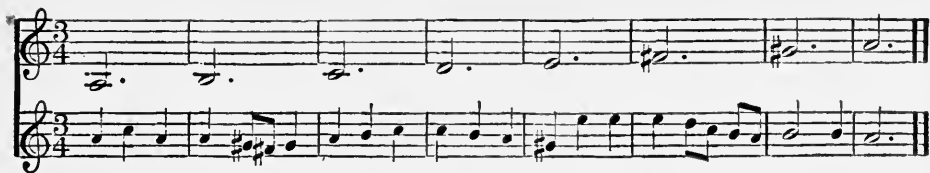
Allegretto.

G. Tyson-Wolff.



1. Winds that howling blow, Whirling, driving snow, Do your worst; the foulest weather
2. For-tune's bitt'r-est frown Ne'er shall cast us down, Send she pain or loss or anguish

Allegretto.



Songs.

I.

Moderato.

German Folksong.



II.

Andante.

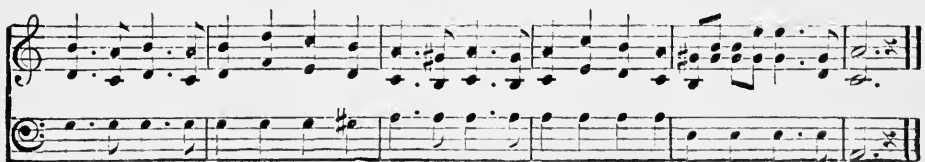
Rhenish Folksong.



III.

Allegretto.

Russian Folksong.



Evening Prayer.

Lento.

Richard Mueller.

1. When the night-fall round us clos-es, When the bu-sy day is done,
2. While we sleep, Thy flock de-fend-ing. Keep us in se-cu-ri-ty,

p legato

Lord, Thy good-ness ne'er re-pos-es, But in dark-ness watching on;
When we wake, fresh vig-or lend-ing, Help us more to hon-or Thee;

Ho-ly Shep-herd, still Thine eye Guards us all un-tir-ing-ly,
Day and night, un-til the end, Lord, Thy chil-dren thus be-friend.

Ho-ly Shep-herd, still Thine eye Guards us all, un-tir-ing-ly.
Day and night, un-til the end, Lord, Thy chil-dren thus be-friend.

Decoration Day.

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George Howland.

Andantino.

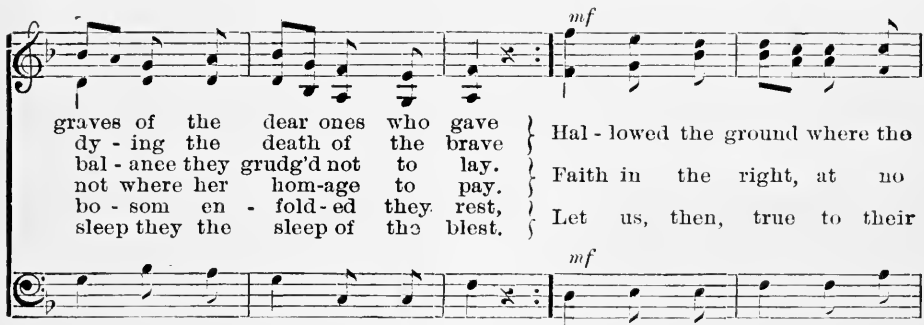
p dolce

Flemish Folksong.



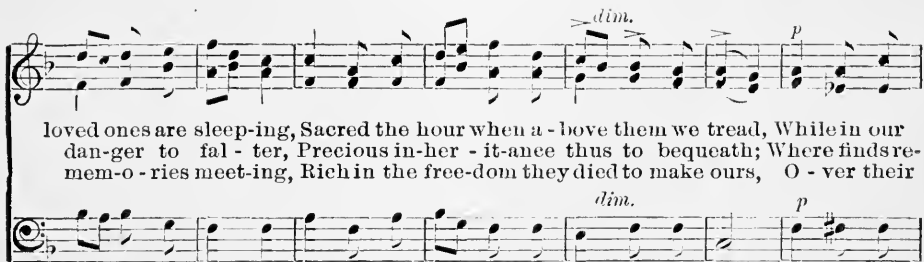
1. { Ten - der - ly bring - ing our flo - ral ob - la - tion, Strew we the
 2. { Free - ly their lives for the life of the na - tion, Gal - lant - ly
 3. { Scorning their coun - try's true birth - right to bar - ter, Life in the
 2. { Wor - thi - er shrine than the grave of the mar - tyr, Free - dom seeks
 3. { Where o'er their dust nev - er foe - man shall tri - umph, Safe in earth's
 2. { Leav - ing be - hind them a death - less ex - am - ple; Peace - ful - ly

p dolce



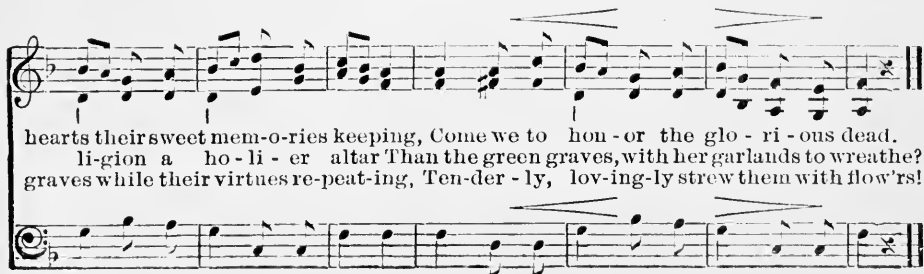
graves of the dear ones who gave } Hal - lowed the ground where the
 dy - ing the death of the brave }
 bal - ance they grudg'd not to lay. } Faith in the right, at no
 not where her hom - age to pay. }
 bo - som en - fold - ed they rest, } Let us, then, true to their
 sleep they the sleep of the blest. }

mf

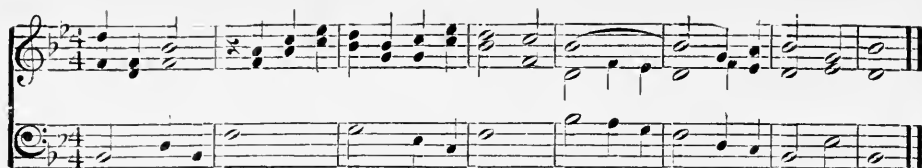


loved ones are sleep - ing, Sacred the hour when a - bove them we tread, While in our
 dan - ger to fal - ter, Precious in - her - it - ance thus to bequeath; Where find re -
 mem - o - ries meet - ing, Rich in the free - dom they died to make ours, O - ver their

dim. *p*



hearts their sweet mem - o - ries keeping, Come we to hon - or the glo - ri - ous dead.
 li - gion a ho - li - er altar Than the green graves, with her garlands to wreath -
 graves while their virtues re - peat - ing, Ten - der - ly, lov - ing - ly strew them with flow'rs!



Bugle Song.

Tennyson.
Allegretto.

W. W. Gilchrist.

First system of the 'Bugle Song' musical score. It features a treble staff with a melody and a bass staff with accompaniment. The time signature is 3/4. The key signature has one flat. A piano (p) dynamic marking is present at the beginning of the bass staff.

1. The splen-dor falls on cas - tle walls And snow - y summits, old in
 2. Oh! hark, Oh! hear, how thin and clear, And thin-ner, clearer, farther
 2. O love, they die in yon rich sky, They faint on hill or field or

Second system of the 'Bugle Song' musical score. It continues the melody and accompaniment from the first system. A piano (p) dynamic marking is present at the beginning of the bass staff.

sto - ry; The long light shakes a - cross the lakes, And the wild
 go - ing, Oh! sweet and far, from cliff and scar, The horns of
 riv - er; Our ech - oes roll from soul to soul, And grow for

Third system of the 'Bugle Song' musical score. It continues the melody and accompaniment. A piano (p) dynamic marking is present at the beginning of the bass staff.

cat - a - ractleaps in glo - ry. Blow, bu - gle, blow,
 EH - land faint-ly blow - ing! Blow, let us hear
 ev - er and for ev - er. Blow, bu - gle, blow,

Blow,..... bu - gle, blow,..
 Blow,..... let us hear..
 Blow,..... bu - gle, blow,..
 p

Blow, bu - gle, blow, the wild ech - oes
 Blow, let us hear the pur - ple glens re -
 Blow, bu - gle, blow, set the wild ech - oes

..... bu - gle, blow,
 let us hear
 bu - gle, blow,

1-3. Blow, bu-gle, blow,

fly - ing, set the wild ech - oes fly - ing, Blow,
 ply - ing; the pur - ple glens re - ply - ing, Blow,
 fly - ing; set the wild ech - oes fly - ing, Blow,

Blow, bu-gle blow,

Blow! an - swer, ech - oes, dy - ing, dy - ing,

dy-ing,

dy - ing, an - swer, ech - oes, dy - ing.
 dy - ing, dy - ing, dy - ing, dy - ing.

A Study.



Above the Clear Blue Sky.

Mary Bourdillon.
Allegretto.

Arr. from E. J. Hopkins.

mf 5

Musical score for 'Above the Clear Blue Sky'. It consists of two systems of two staves each. The first system has a treble staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in a simple, flowing style. The second system continues the melody and includes a bass staff with a similar melody. The piece ends with a double bar line.

1. A - bove the clear blue sky, In heav - en's bright a - bode, The
2. But God from tongues of men, On earth re - ceiv - eth praise, And
3. O bless - ed Lord, Thy truth To all Thy flock im - part, And

mf

Musical score for 'Above the Clear Blue Sky'. It consists of two systems of two staves each. The first system has a treble staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in a simple, flowing style. The second system continues the melody and includes a bass staff with a similar melody. The piece ends with a double bar line.

an - gel hosts on high Sing prais - es to their God; Al - le -
we our cheer - ful songs In sweet ac - cord will raise; Al - le -
teach us in our youth To know Thee as Thou art; Al - le -

Musical score for 'Above the Clear Blue Sky'. It consists of two systems of two staves each. The first system has a treble staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in a simple, flowing style. The second system continues the melody and includes a bass staff with a similar melody. The piece ends with a double bar line.

lu - ia! They love to sing to God their King; Al - le - lu - ia!
lu - ia! We too will sing to God our King; Al - le - lu - ia!
lu - ia! Then shall we sing to God our King; Al - le - lu - ia!

Why Lingers My Gaze?

189

Hemans.

Welsh.

Andante, dolce

1. Why lin-gers my gaze when the last hues of day On the hills of my
 2. Why rise on my thoughts, ye free songs of the land, Where the harp's loft-y
 3. 'Tis not for the land of my sires to give birth Un-to hearts that may

dolce

coun-try in love-li-ness sleep? Too fair is the sight of a wand'r'er whose way
 soul on each wild wind is borne? Be hush'd, be for-got-ten, for ne'er shall the hand
 shrink when their tri-al is nigh; A-way! we will bear o-ver o-cean and earth

cresc. *dim.*

Lies far o'er the measureless worlds of the deep. Fall, shadows of twilight, and
 Of the minstrel with mel-o-dy greet my re-turn, No! no! let your eeh-oes still
 A name and a spir-it that nev-er shall die. My course to the winds, to the

cresc. *dim.*

dim.

veil the green shore, That the heart of the wand'r'er may wa-ver no more,
 float on the breeze, And my heart shall be strong for the conquest of seas.
 stars I re-sign, But my soul's quenchless fire, oh! my coun-try, is thine.

dim.

I.

Allegro.

Folksong.



II.

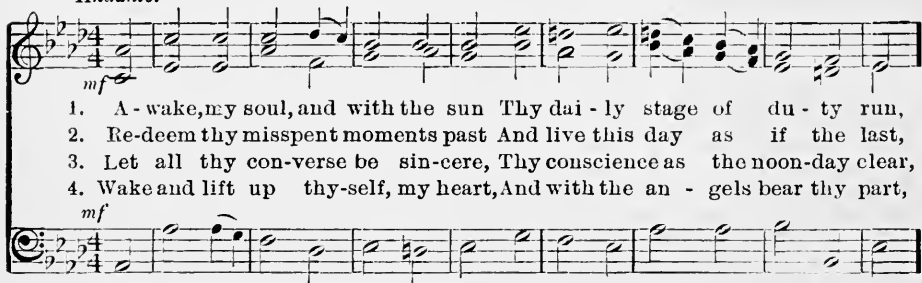


Awake, My Soul, and With the Sun.

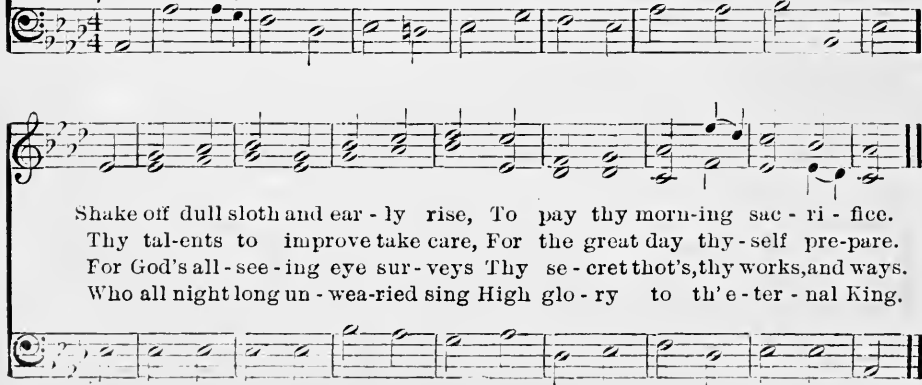
Bishop Ken.

Andante.

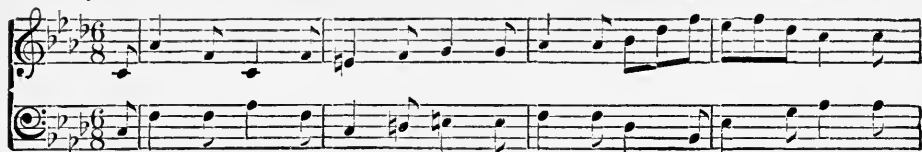
Barthelemon.



1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run,
2. Re - deem thy misspent moments past And live this day as if the last,
3. Let all thy con - verse be sin - cere, Thy conscience as the noon - day clear,
4. Wake and lift up thy - self, my heart, And with the an - gels bear thy part,

mf

Shake off dull sloth and ear - ly rise, To pay thy morn - ing sac - ri - fice.
 Thy tal - ents to im - prove take care, For the great day thy - self pre - pare.
 For God's all - see - ing eye sur - veys Thy se - cret that's, thy works, and ways.
 Who all night long un - wea - ried sing High glo - ry to th'e - ter - nal King.

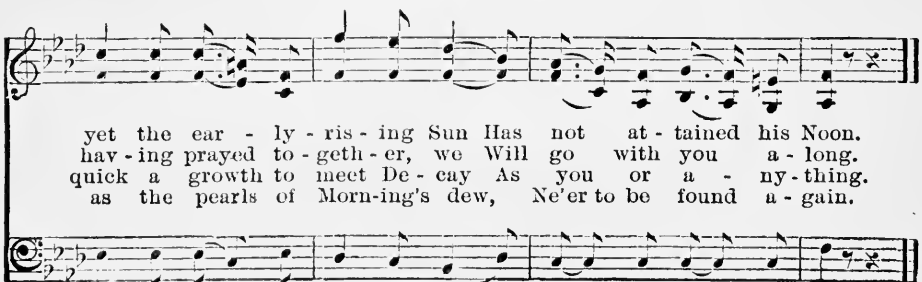
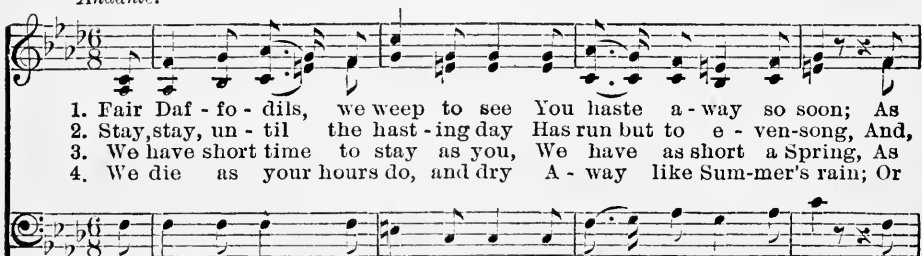


Daffodils.

Robert Herrick.

Andante.

German.



My Heart's in the Highlands.

Burns.

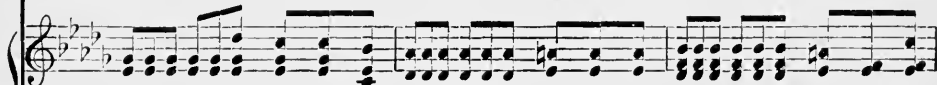
J. M. Courtney.

Vivace.

- f*
1. My heart's in the Highlands, my heart is not here; My heart's in the
 2. Fare-well to the Highlands, farewell to the North, The birthplace of
 3. Fare-well to the mountains, high-covered with snow; Farewell to the
 4. My heart's in the Highlands, my heart is not here; My heart's in the

Vivace.

High-lands a-chas-ing the deer, A-chas-ing the wild deer and foll'wing the
val - or, the country of worth; Wher-ev - er I wan-der, wher-ev - er I
straths and green val-leys be-low; Fare-well to the for-ests and wild-hanging
High-lands a-chas-ing the deer, A-chas-ing the wild deer and foll'wing the

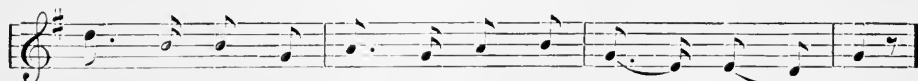


roe, My heart's in the Highlands wherever I go.
rove, The hills of the Highlands for-ev - er I love.
woods; Farewell to the tor-rents and loud-pouring floods.
roe, My heart's in the Highlands wherever I go.

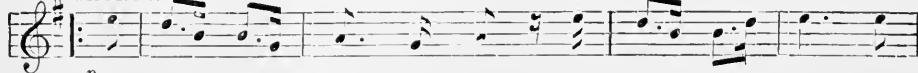


Virace.**Auld Lang Syne.****Burns.***Andante.***Scotch Air.**

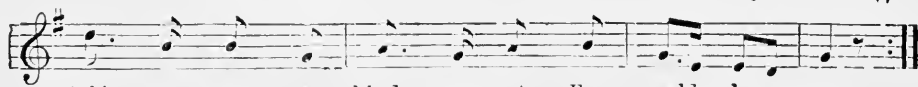
1. Should auld ac-quaint-ance be for - got, And nev-er brought to mind? Should
 2. We twa' ha'e run a - boot the braes, And pu'd the gowans fine; But we've
 3. We twa' ha'e sport - ed i' the burn Frae morn-in' sun till dine, But
 4. And here's a hand, my trust - y frien', And gie's a hand o' thine; We'll



auld ac-quaint-ance be for - got, And days of auld lang syne?
 wan - der'd mo - ny a wea - ry foot Sin' auld lang syne.
 seas be-tween us braid ha'e roared Sin' auld lang syne.
 tak' a cup o' kind - ness yet For auld lang syne.

CHORUS.

p For auld lang syne, my dear, For auld lang syne We'll

Repeat Chorus. ff

tak' a cup o' kind - ness yet For auld lang syne.

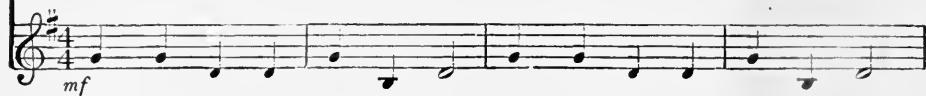
Ariel's Song.

Shakespeare.

Adapted from Herbert W. Schartau.

Allegro.

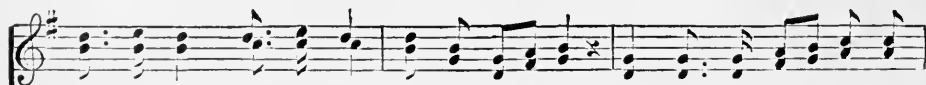
Where the bee sucks there lurk I, In a cow-slip's bell I lie,



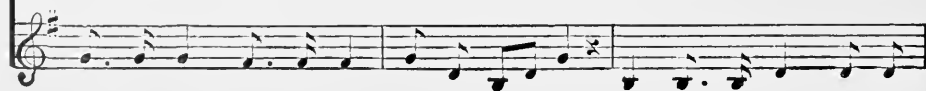
There I couch when owls do cry, there I couch when owls do cry,



On a bat's back I do fly Aft - er sum - mer mer - ri - ly,



Mer - ri - ly, mer - ri - ly shall I live now Un - der the blos - som that



Ariel's Song.

195

mf

hangs on the bough, Mer - ri - ly, mer - ri - ly shall I live now

mf

Un - der the blos - som that hangs on the bough,

p

Mer - ri - ly, mer - ri - ly shall I live now Un - der the blos-som that

p

mf

hangs on the bough, Mer - ri - ly, mer - ri - ly

mf

rall.

shall I live now Un - der the blos-som that hangs on the bough.

rall.

George Withers
Cheerfully.

Dr. Callcott.

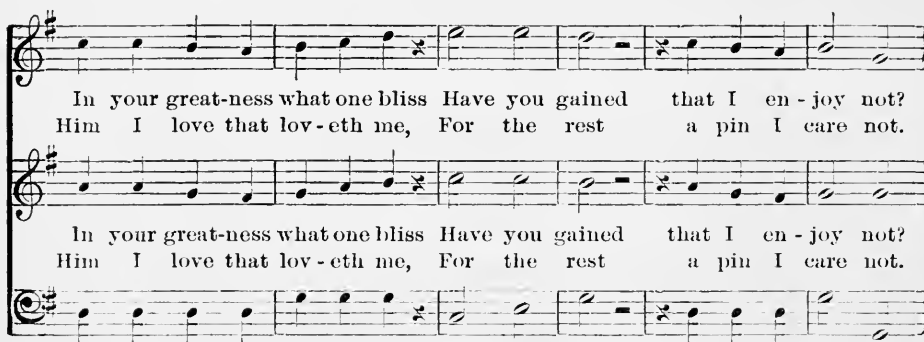


mf
1. Lord-ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for-tunes be, This or that man's fall I fear not,

mf
1. Lord-ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for-tunes be, This or that man's fall I fear not,

mf

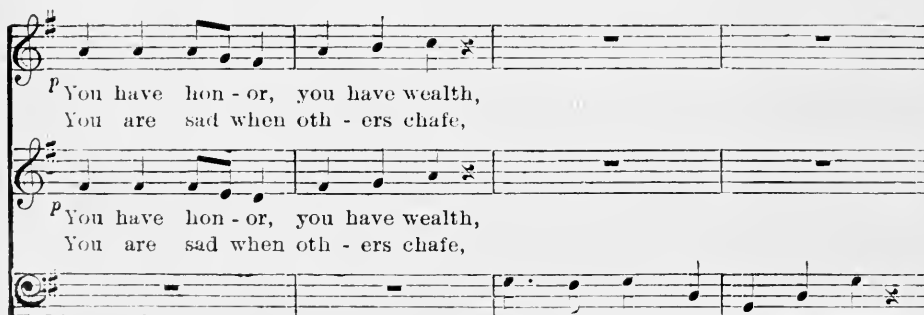
1. Lord-ly Gal-lants, tell me this, Tho' my safe con - tent you weigh not,
2. Bound to none my for-tunes be, This or that man's fall I fear not,



In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.

In your great-ness what one bliss Have you gained that I en - joy not?
Him I love that lov - eth me, For the rest a pin I care not.



p You have hon - or, you have wealth,
You are sad when oth - ers chafe,

p You have hon - or, you have wealth,
You are sad when oth - ers chafe,

p I have peace, and I have health,
And grow mer - ry as they laugh,

Lordly Gallants.

197

cresc.



All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as

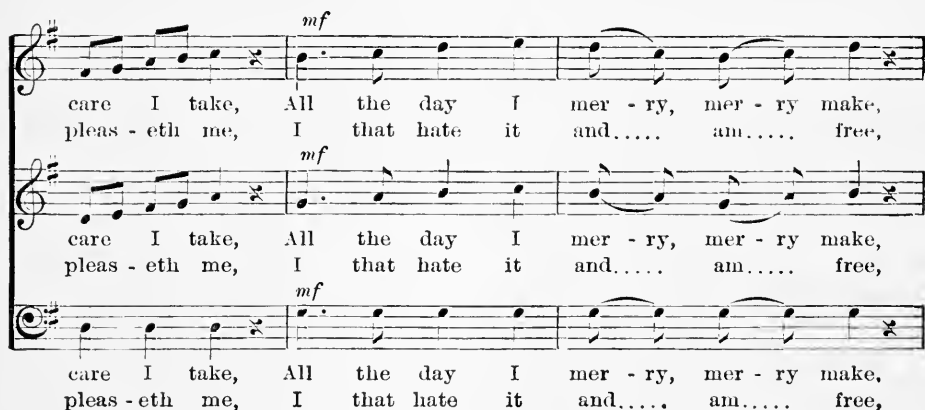
cresc.

All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as

cresc.

All the day I mer - ry, mer - ry make, And at night no
I that hate it and am free, Laugh and weep as

mf



care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and.... am.... free,

mf

care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and.... am.... free,

mf

care I take, All the day I mer - ry, mer - ry make,
pleas - eth me, I that hate it and.... am.... free,

cresc.



And at night no care I take, And at night no care I take.
Laugh and weep as pleas-eth me, Laugh and weep as pleas - eth me.

cresc.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas-eth me, Laugh and weep as pleas - eth me.

cresc.

And at night no care I take, And at night no care I take.
Laugh and weep as pleas - eth me, Laugh and weep as pleas - eth me.

After Many Roving Years.

T. H. Bayly.

Chas. E. Horn.

Andante.

1. Oh, aft - er ma - ny rov-ing years, How sweet it is to come To the
2. Ah! nought is chang'd since last I gazed On yon-der tran-quil scene, And

dwell - ing-place of ear - ly youth, Our first, our dear - est home; To
sat beneath the old wych elm That shades the vil - lage green, And

turn a - way our wea - ry eyes From proud am-bi-tion's tow-ers, And
watch'd my boat up - on the brook As 'twere a re-gal gal-ley, And

wan-der in the sum-mer - fields, A-mong the trees and flowers! Oh!
sigh'd not for a joy on earth Be-yond the hap - py val-ley. Oh!

aft - er ma - ny roving years How sweet it is to come To the

a piacere.
dwell-ing place of ear - ly youth, Our first, our dearest home!

cresc.

Tenting on the Old Camp Ground.

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Andante, owners of the copyright.

Walter Kittredge.

mf

1. We're tent-ing to-night on the old camp ground, Give us a song to
2. We've been tent-ing to-night on the old camp ground, Thinking of days gone
3. We are tired of war on the old camp ground; Ma-ny are dead and
4. We've been fighting to-night on the old camp ground; Ma-ny are ly-ing

mf

cheer Our wea-ry hearts, a song of home And
by, Of the loved ones at home that gave us the hand, And the
gone Of the brave and true who've left their homes;
near, Some are dead, and some are dy-ing,

CHORUS.

mf

friends we love so dear.
tear that said "good-bye!" } Ma-ny are the hearts that are wea-ry to-night,
Oth-ers been wounded long.
Ma-ny are in tears,

mf

Wish-ing for the war to cease, Ma-ny are the hearts looking for the right,

To see the dawn of peace. Tent-ing to-night, Tent-ing to-night,

Tenting on the Old Camp Ground.

20;

Last time ppp

Musical score for 'Tenting on the Old Camp Ground'. The score is written for piano in 3/4 time, with a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: 'Tent-ing on the old campground. (Omit.....) Dy-ing on the old camp ground.'

Studies.

I.

Study I. Musical score in 3/4 time, key of F# (one sharp). The melody is in the right hand, and the accompaniment is in the left hand.

II.

The Key of F SHARP MINOR.

Arr. from Th. Hauptner.

Maestoso.

Study II. Musical score in 4/4 time, key of F# (one sharp). The melody is in the right hand, and the accompaniment is in the left hand. The score is marked 'Maestoso'.

Wandering.

G. Lang.

Andante con moto.

Arranged from Gruenberg.

mf

1. Now comes the time for wan - der - ing, The whole world wan-ders, too;
 2. Ere long the cloudlets fall in rain Up - on the mead-ow's breast,

mf

The birds come fly - ing from the South, The bee seeks hon - ey dew,
 And, glad to be once more at home, Would fain lie still and rest.

p *cresc.*

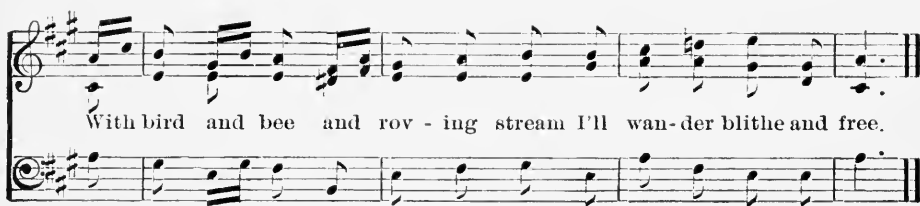
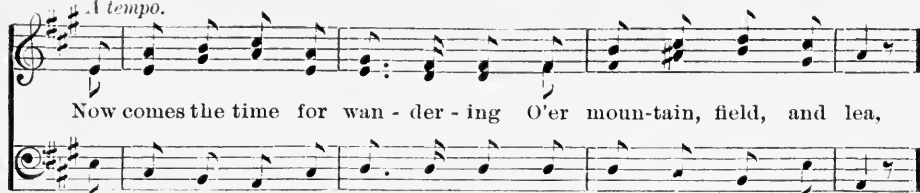
The brook - let hur-ries to the stream, The stream to-ward the sea,
 So I, my pleas-ant jour - ney done, Shall rest, no more to roam,

p *cresc.*

mf *cresc. e rall.*

And gen - tle va-pors leave the earth, White wandering clouds to be.
 When I have found you, mother dear, And you, my hap - py home.

mf *cresc. e rall.*

A tempo.

Studies.

I.



II.



The Rising of the Lark.

Welsh.

Con spirito.

mf *cresc.* *f*

1. { Rise, rise, thou mer - ry lark, Whose up-ward flight I love to mark At
 { Leave, leave the moss - y lair, With light wing cleave the yield-ing air, And
 2. { Night's ling'-ring shades are fled, And Phœ - bus, from his o - cean bed, Thro'
 { Oh! let thy mu - sic sweet His pres - ence with glad wel-come greet In

mf *cresc.* *f*

p

ear - ly dawn of day. } Sweet, oh! sweet the honeyed note That swells within thy
 ear - ol forth thy lay. } e - ther wings his flight. } High - er yet, yet high - er fly, Still soar - ing up-ward
 dit - ties of de-light. }

p

cresc.

war-bling throat! 'Tis a stream of mel - o - dy That steals the rap - tured
 to the sky, As when in fair E - den's grove Un - to the new cre -

cresc.

mf *cresc.* *f*

soul a - way, De - light - ful har - bin - ger of day, My bless - ing go with thee!
 a - ted pair You first did tune, to mu - sic rare, A mer - ry song of love.

mf *cresc.* *f*

A Summer School.

205

Rebecca B. Foresman.

Ludwig Liebe.

Allegretto.

1. 'Tis sum-mer, glad summer, Come, lay your books a-side, And haste to na-ture's
 2. 'Tis sum-mer, glad summer, In yon-der clo-ver field A buzz-ing u-ni-
 3. 'Tis sum-mer, glad summer, And na-ture o-pens wide Her books, and if you

sum-mer school In mead-ow green and for-est cool Where hap-py birds teach
 ver-si-ty Whose teach-er is a big brown bee, Is dai-ly giv-ing
 wish to know How flow-ers bloom and wil-lows grow, While happy birds are

sing-ing, In-deed none can surpass This glo-rious sing-ing class,
 les-sons To those who wish to know How clo-ver blos-soms grow.
 sing-ing, Then come to nature's school In shad-owy for-ests cool.

Ti-ro-

Ti-ro-li, ti-ro-la, ti-ro-li, ti-ro-la

li,.... ti-ro-la,..... ti-ro-li,..... ti-ro-la, ti-ro-

ti-ro-li, ti-ro-la, ti-ro-li, ti-ro-li, ti-ro-la.

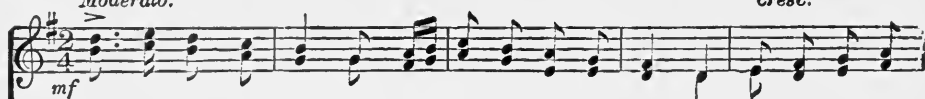
li,..... ti-ro-li,..... ti-ro-li, ti-ro-la,

Spring Time is Returning.

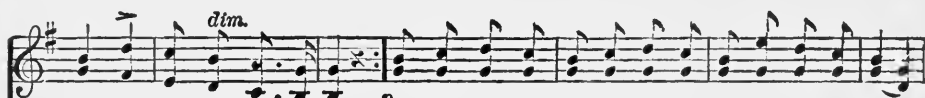
Maynard.

Moderato.

Welsh.

cresc.

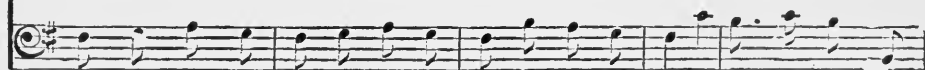
1. { Spring-time is re - turn-ing, The win-ter cold and gray, With snow and nipping
Birds sing in the branches Where budding leaves are seen, And ev - 'ry dus - ky
2. { Soft - ly blows the south-wind a - long the hills and dales While mer-ri-ly brooks
Flocks now leave the moun-tains, to browse a-round the fields, And crop the daint-y



frost will soon have pass'd away; } Now no more a far is heard the hunter's winding horn,
hedge is tinted o'er with green. }
flow thro' all the sun-ny vales; }
herbage coming spring-tide yields. } Soon will maidens in the bowers seek the violets pale,



And with care the farmer guards his fields at ear - ly morn; } Spring-time is re -
Soon the hawthorn white with blossom will perfume the gale; }



turning; the winter cold and gray, With snow and nipping frost will soon have pass'd away.



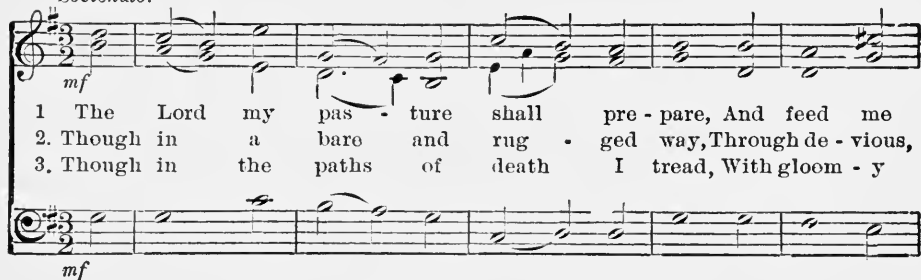
The Lord My Pasture Shall Prepare.

207

Addison.

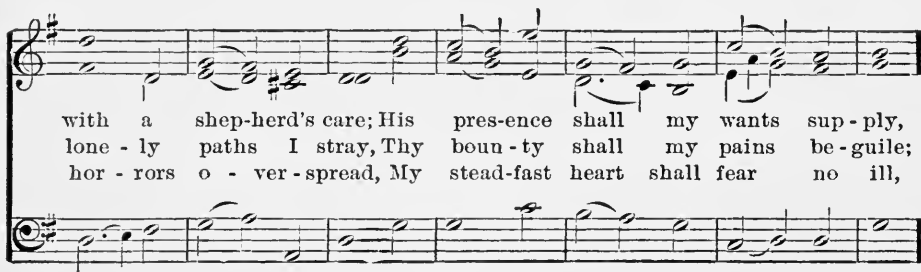
Henry Carey.

Sostenuto.

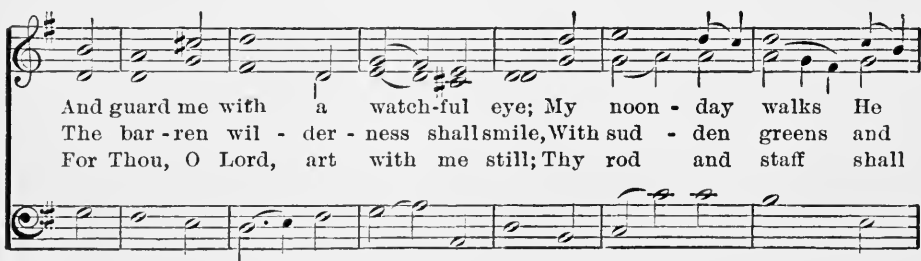


mf

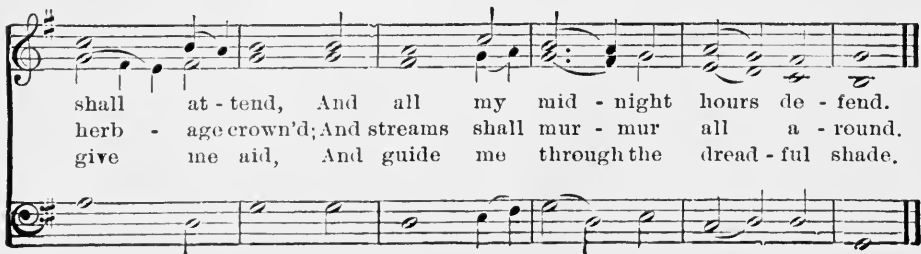
1 The Lord my pas - ture shall pre - pare, And feed me
 2. Though in a bare and rug - ged way, Through de - vious,
 3. Though in the paths of death I tread, With gloom - y



with a shep-herd's care; His pres-ence shall my wants sup - ply,
 lone - ly paths I stray, Thy boun - ty shall my pains be - guile;
 hor - rors o - ver - spread, My stead - fast heart shall fear no ill,



And guard me with a watch-ful eye; My noon - day walks He
 The bar - ren wil - der - ness shall smile, With sud - den greens and
 For Thou, O Lord, art with me still; Thy rod and staff shall



shall at - tend, And all my mid - night hours de - fend.
 herb - age crown'd; And streams shall mur - mur all a - round,
 give me aid, And guide me through the dread - ful shade.

May Song.

UNISON SONG.

Bartholomew.
Allegretto.

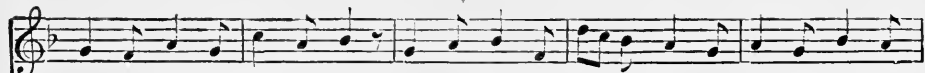
Mendelssohn.

mf

1. Oh! how sweet-ly
2. See the fair-est

mu - sic ring - ing Glidethro' ev - 'ry bloom - ing vale; All the war - blers,
blos - soms beam - ing, Pearl'd with morn - ing's pur - est dew; Gem and flow'r, with

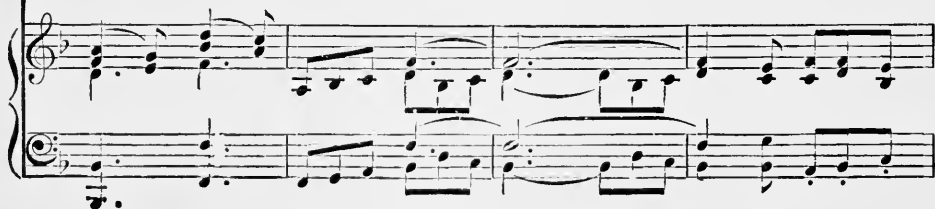
blithe - ly sing - ing, Greet.. their peer - less night - in - gale.
sunshine gleaming, Spar - kle bright with rain - bow hues.



See the meadows fresh and gay, See the woods, the banks, and bowers, Clad with verdure,
Spring, with all her blooming train, Crowns each spray that winter cherish'd, Hopes that once have



crown'd with flow-ers; All, the ma : : : : gic work of
bloom'd and per-ish'd, Nev - er, nev : : : : er bloom a -



May!
gain.



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f *Maestoso.*

M. Keller.

1. Speed our Re - pub - lic, O Fa - ther on high, Lead us in
2. Fore - most in bat - tle, for Free - dom to stand, We rush to
3. Rise up, proud ea - gle, rise up to the clouds, Spread thy broad

path - ways of jus - tice and right; *p* Rul - ers as well as the *cresc.*
arms when a - roused by its call; Still as of yore when George
wings o'er this fair west - ern world! Fling from thy beak our dear *cresc.*

mf ruled, one and all, Gir - dle with vir - tue, the ar - mor of might!
Wash - ing - ton led Thun - ders our war - cry, we con - quer or fall!
ban - ner of old! Show that it still is for Free - dom un - furled!

f Hail! three times hail to our coun - try and flag! *mf* Rul - ers as
Hail! three times hail to our coun - try and flag! Still as of
Hail! three times hail to our coun - try and flag! Fling from thy *mf*

well as the ruled, one and all, Gir - dle with vir - tue, the
 yore when George Wash - ing - ton led Thun - ders our war - cry, we
 beak our dear ban - ner of old! Show that it still is for

ar - mor of might! Hail! three times hail to our coun - try and flag!
 con - quer or fall! Hail! three times hail to our coun - try and flag!
 Free - dom un - furled! Hail! three times hail to our coun - try and flag!

Studies.

I.

Lento espressivo.

Harder.

II

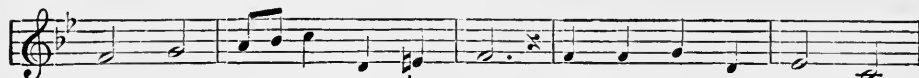
Charles Kingsley.

Allegro.

George Jaspersen.



1. Welcome, wild North-east - er! Shame it is to see Odes to ev - 'ry
 2. Tired we are of sum - mer, Tired of gaud-y glare, Showers soft and



zeph - yr, Ne'er a verse to thee. Wel-come, black North-east - er,
 stream-ing, Hot and breathless air. Tired of list-less dream-ing



O'er the German foam, O'er the Danish moorlands, From thy froz - en home.
 Thro' the la - zy day: Jov - ial wind of win - ter Turn us out to play.

Studies.

I.



II. Key of G MINOR.

Reichardt.



NOTE.—The above study is for three voices, either the bass or lower alto may be sung.



Gypsy Song.

From the German.

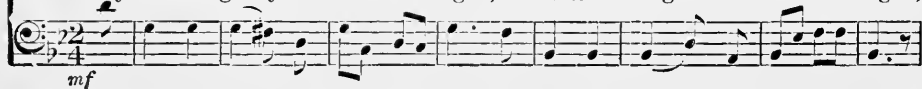
F. L. Schubert.

Andante, marcato

1. 'Neath Spring's glad heav'n, thro' Autumn rain, In Summer's pleasure, in Win-ter's pain,
2. Where still in sunshine the greenwoods lie, 'Mid trees high-tow'ring to reach the sky,

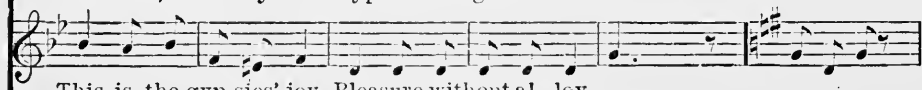


3. A - far in God's wide world to rove, As free as flies each fleet-winged dove,
4. They wander gai-ly till comes the night, Then dance and sing in the moon's soft light;



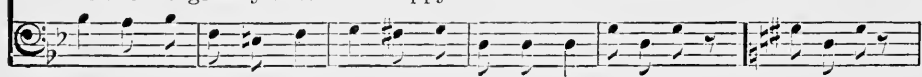
Gyp-sies roam ev'rywhere, Blithesome and free from care.

Like deer, in bosk-y dell Gyp-sies delight to dwell. La, la, la, la,

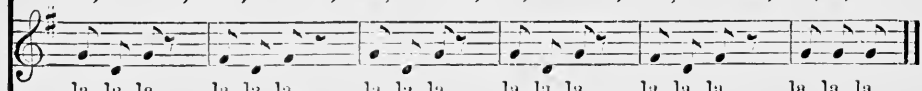


This is the gyp-sies' joy, Pleasure without al-loy.

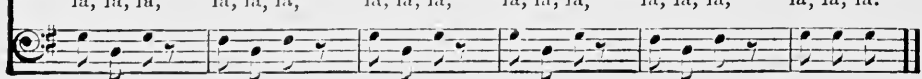
Then in a grass-y nest Each happy soul doth rest. La, la, la, la, la, la,



la, la, la, la, la, la, la, la, la, la, la, la.



la, la, la, la, la, la, la, la, la, la, la, la.

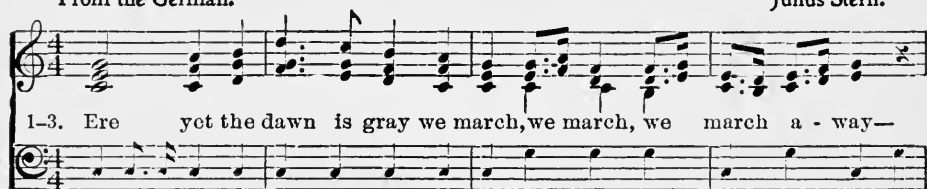




We March Away.

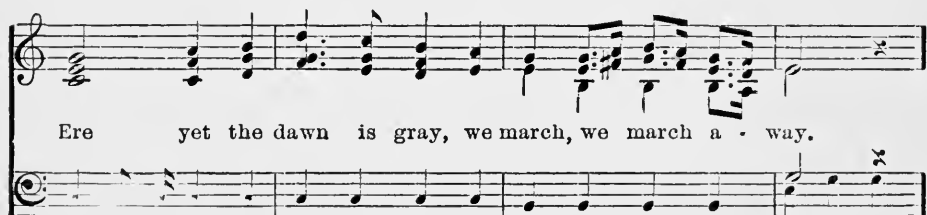
From the German.

Julius Stern.



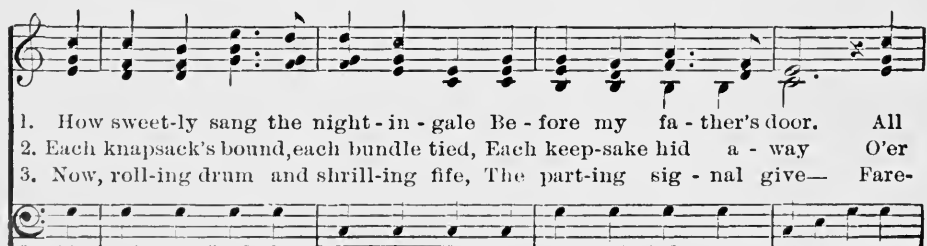
1-3. Ere yet the dawn is gray we march, we march, we march a - way—

1-3. Ere yet the dawn is gray we march, we march a-way, we march a - way—Yes



Ere yet the dawn is gray, we march, we march a - way.

Ere yet the dawn is gray, we march a - way, we march a - way, a - way.

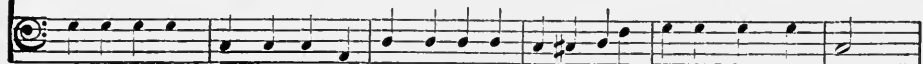


1. How sweet-ly sang the night-in-gale Be-fore my fa-ther's door. All
 2. Each knapsack's bound, each bundle tied, Each keep-sake hid a - way O'er
 3. Now, roll-ing drum and shrill-ing fife, The part-ing sig - nal give— Fare-

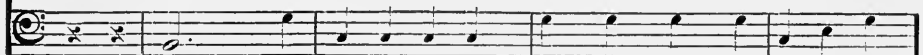
Farewell,



silent now is wood and dale, Her song I'll hear no more, Her song I'll hear no more.
wea-ry land and ocean wide Our journey leads to-day, Our journey leads to-day. Fare-
well, dear home and fatherland I'll love ye while I live, I'll love ye while I live.



Fare-well, Fare-well, We seek the stran-ger's shore;
well, Farewell,

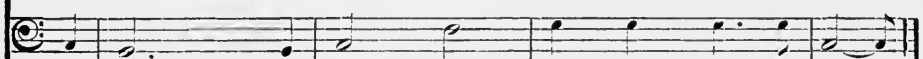


Fare-well,

Fare-well,



Fare-well, Fare-well, Fare-well, The part - ing pang is sore.
Fare-well, Fare-well,



Suggestive Studies.



O Lord, Another Day is Flown.

Henry Kirke White.

Isaac Smith.

Moderato.

1. O Lord, an - oth - er day is flown, And we, a lone - ly band,
 2. Oh! let Thy grace per - form its part, And let con - ten - tion cease,
 3. And Thou wilt turn our wand'ring feet, And Thou wilt bless our way

Are met once more be - fore Thy throne, To bless Thy fost'ring hand.
 And shed a - broad in ev - ry heart Thine ev - er - last - ing peace.
 Till worlds shall fade, and faith shall greet The dawn of last - ing day.

A Study.

The Key of C MINOR.

When Night Comes.

UNISON SONG.

A. J. Foxwell.

Louise Reichardt.

Moderato.

1. When night has clos'd a - round us, When earth and na - ture
 2. We think up - on the glo - ry By yon - der sky con -

sleep The stars in shin - ing or - der Their si - lent vi - gil
ceal'd, And dream of com - ing splen - dor When all shall be re -

keep. And while we gaze in won - der We feel that heav'n is
veal'd. Our faith that God will has - ten That long ex - pect - ed

near, And through the shrouding darkness His sig - nal lights ap - pear.
hour, Re - vives as there we wit - ness The ti - dings of His power.

Sir Hugh de Bray.

E. Oxenford.

B. Klein.

Andante.

mf

1. A va-lor - ous knight of the good old-en-times, Whose courage all Bri-tons in -
 2. He sail'd with his king to the far Ho-ly Land Where in-fi-dels scoff'd at strange
 3. The bat-tle was won, and the vic-tor took rest, When, wounded to death, and near

mf

her-it; His deeds are well known, e'en in far distant climes, And naught can be breath'd in de-
 legions; Full stalwart and brave was the wes-ter-ly band That sail'd to the Sar-a-cen-
 dy-ing, A foe-man drew arrow, and smote in the breast Sir Hugh who in slumber was

p *cresc.*

mer-it. He sought for his master a death on the field, And cried to the Paynim, "Ye
 re-gions. Yet, none were so skillful with axe or with spear As one whose pure boast was de-
 ly-ing. He sprang from the earth with a heartrending cry, "I fear not," he said, "tho' I

p *cresc.*

f *dim.* *mf*

die or ye yield! I fight for the faith of my fa - thers!" And none knew so
 void of all fear: He fought for the faith of his fa - thers. The fore-most and
 know I must die, I fought for the faith of my fa - thers!" He sank to the

f *dim.* *mf*

cresc. *f*

well dar - ing skill to dis - play As he who was known as Sir Hugh de Bray.
 strong - est in joust or in fray Was he who was known as Sir Hugh de Bray.
 ground, and his soul pass'd a - way, So died, full of glo - ry, Sir Hugh de Bray.

cresc. *f*

Kelvin Grove.

Scotch.

Con spirito.

p

1. Let us haste to Kel - vin Grove, bon - ny las - sie, O; Thro' its
2. We will wan - der by the mill, bon - ny las - sie, O; To the
3. Ah! I soon must bid a - dien, bon - ny las - sie, O; To this
4. And when on a dis - tant shore, bon - ny las - sie, O; Should I

p

cresc. *mf*

ma - zes let us rove, bon - ny las - sie, O; Where the rose in all its pride Paints the
 cot be - side the rill, bon - ny las - sie, O; Where the glens rebound the call Of the
 fair - y scene and you, bon - ny las - sie, O; To the streamlet winding clear, To the
 fall 'midst battle's roar, bon - ny las - sie, O; Wilt thou, fairest, when you hear Of thy

cresc. *mf*

dim. *p*

hol - low dingle side, Where the mid - night fairies glide, bon - ny las - sie, O.
 loft - y wa - ter fall, Thro' the mountain's rocky hall, bon - ny las - sie, O.
 fra - grant scented brier, And to thee of all most dear, bon - ny las - sie, O.
 lo - ver on his bier, To his mem'ry drop a tear, bon - ny las - sie, O?

dim.

A Study.

(Melody in the Tenor.)

Andante.

il tenore marcato

This musical score is for a study piece in 4/4 time, marked 'Andante'. It consists of three systems of staves. The first system has a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The tempo is marked 'Andante' and the key signature has one flat (B-flat).

Land of Greatness, Home of Glory.

(Austrian National Hymn.)

A. J. Foxwell.

Haydn.

1ST AND 2D SOPRANO.

Andante.

This musical score is for the Soprano parts of the hymn 'Land of Greatness, Home of Glory'. It is in 4/4 time, marked 'Andante', and has a key signature of one flat. The melody is written on a treble staff, starting with a forte (f) dynamic.

1. Land of great-ness, Home of glo - ry, Might - y birth - place of the free,
2. No - ble deeds of old in - spir - ing Ev - 'ry heart with lof - ty aim,
3. Homes by safe de - fence sur - round - ed, Rights which make our free - dom sure,

ALTO—TENOR.

This musical score is for the Alto and Tenor parts of the hymn. It is in 4/4 time, marked 'Andante', and has a key signature of one flat. The melody is written on a treble staff, starting with a forte (f) dynamic.

TENOR AND BASS.

This musical score is for the Tenor and Bass parts of the hymn. It is in 4/4 time, marked 'Andante', and has a key signature of one flat. The melody is written on a bass staff, starting with a forte (f) dynamic.



Famed a - like in song and sto - ry, All thy sons shall hon - or thee.
 Now our em - u - la - tion fir - ing, Lead us on to great - er fame.
 Laws on e - qual jus - tice found - ed, These will loy - al - ty se - cure.



North and South are firm - ly band - ed, East and West as one u - nite;
 So shall love and truth un - shak - en, Stur - dy cour - age, hon - est worth,
 While with love and zeal un - ceas - ing, We are join - ing heart and hand,



All by hon - or well com - mand - ed, Strong in striv - ing for the right.
 Might - y ech - oes still a - wak - en To the far - thest bounds of earth.
 Shine, in bright - ness yet in - creas - ing, Shine, O dear - est Fa - ther - land.



Lead, Kindly Light.

Newman.
Andante.

Dykes.

1. Lead, kind-ly Light, a - mid th'en-cir-cling gloom... Lead Thou me
2. I was not ev - er thus, nor pray'd that Thou ... Shouldst lead me
3. So long Thy pow'r has blest me, sure it still..... Will lead me

on; The night is dark, and I am far from home, Lead Thou me
on; I loved to choose and see my path but now Lead Thou me
on O'er moor and fen, o'er crag and tor-rent, till The night is

on... Keep Thou my feet; I do not ask to see.....
on... I loved the gar - ish day; and, spite of fears,...
gone. And with the morn those an - gel fa - ces smile...

The dis - tant scene, one step e - nough for me.
Pride rul'd my will: re - mem - ber not past years.
Which I have lov'd long since, and lost a - while.

Celia Thaxter.

Lento.

Arranged from Wilhelm.

cresc.

1. Up - on the sad - ness of the sea The sun - set broods re -
 2. So out of life the splen - dor dies, So dark - en all the
 3. And up the east an - oth - er day Shall chase the bit - ter
 4. The blush of dawn may yet re - store Our light and hope and

gret - ful - ly; From the far lone - ly spa - ces slow With -
 hap - py skies, So gath - ers twi - light cold and stern, But
 dark a - way; What though our eyes with tears be wet? The
 joy once more. Sad soul, take com - fort, nor for - get That

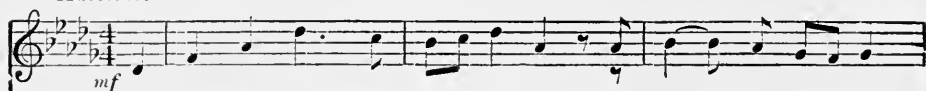
draws the wistful aft - er-glow, Withdraws the wist-ful aft - ter - glow.
 o - ver-head the plan-ets burn, But o - ver - head the plan-ets burn.
 sun-rise nev-er failed us yet, The sun-rise nev-er failed us yet.
 sun-rise nev-er failed us yet, That sun-rise nev-er failed us yet.

An Exercise.

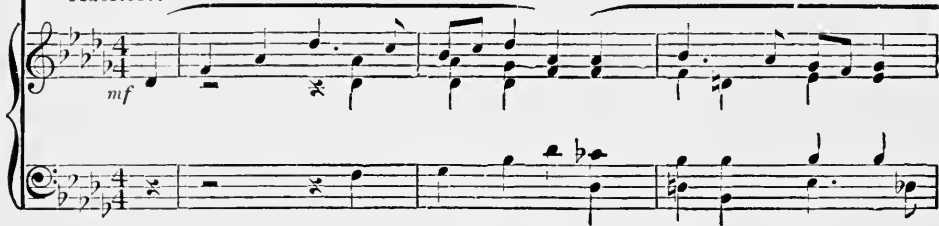
Susan Coolidge.

Josef Rheinberger.

By permission of "The Independent" and the Author.

Maestoso.

1. The Christ-mas chimes are peal - ing high Be - neath the sol - emn
 2. In low - ly hut and pal - ace hall Peasant and king keep

Maestoso.

Christ-mas sky, And blowing winds their notes prolong Like ech-oes from an
 fes - ti - val, And childhood wears a fair - er guise, And tend-rer shine all



an - gel's song; Good-will and peace, peace and good-will, Ring
 moth - er - eyes; The a - ged man for - gets his years, The



Christmas Day.

225

out the car - ols glad and gay, Tell - ing the heaven-ly
mirth - ful heart is dou - bly gay, The sad are cheat - ed

mf

mes - sage still That Christ the Child was born to-
of their tears, For Christ the Lord was born to-

f

day.
day.

p

Twilight at Sea.

Amelia B. Welby.

Folksong.

By permission of Fords, Howard & Hulbert.

p Andante.

The twi-lighthours like birds flew by, As light-ly and as free, Ten

thous-and stars were in the sky, Ten thous-and on the sea; For

ev-'ry wave with dim-pled face That leap'd upon the air Had caught a star in

its embrace, And held it trembling there, And held it trem-bling there.

A Study.

Now Thank We All Our God.

227

Crager-Winkworth.

Martin Rinkart.

f

1. Now thank we all our God, With heart and hands and voice - es,
2. Oh! may this bounteous God, Thro' all our life be near us,
3. All praise and thanks to God, The Fa - ther, now be giv - en,

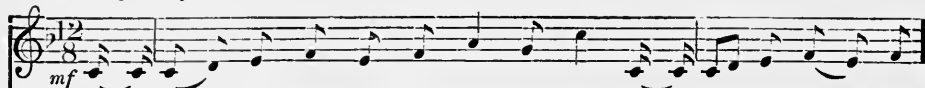
Who won-drous things hath done In whom His earth re - joice - es;
With ev - er joy - ful hearts And bless - ed peace to cheer us,
The Son, and Him who reigns With them in high - est Heav - en,

Who from our moth - ers' arms Hath blessed us on our way
And keep us in His grace And guide us when per - plexed,
The one e - ter - nal God Whom earth and Heav'n a - dore,

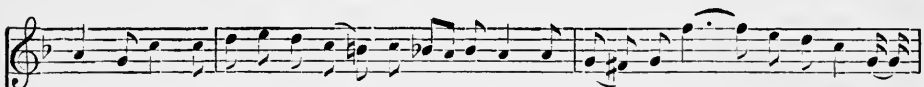
With count - less gifts of love, And still is ours to - day.
And free us from all ills In this world and the next.
For thus it was, is now, And shall be ev - er - more.

Frederick Manley.

Eleanor Smith.

Allegretto giocoso.

1. There's a mu - sic up in the froz - en hills Of a ma - ny voic - ed
2. A spir - it hath come to the sleep - ing earth, She hath soft - ly kissed the
3. A - rise, O ye laugh - ter of low - land leas, For your woodland sisters are

Allegretto giocoso.

har-mo-ny; It ris-es and falls with a thousand trills, And all the field with a glad-ness
lifeless snow, With radiant lips and hath given birth To souls of streams and their gurgling
now awake; The spirit hath kissed the anemones And scattered the light and the bells of the



fills,
mirth,
peas

And fountains and rivers and brooks and rills, Are
Her wings have hung o-ver the plac-es of dearth Till they
And the chick-weed's stars a-mong the trees And the



Easter Ode.

229

cresc.

laugh-ing a-loud, ye are free, ye are free! A-rise!..... A-bud-ded and blossomed with life in the glow; The light,..... The vi-o-let blows in the brake, in the brake; The spring,..... The

cresc.

rit.

rise from your darksome bed and see That winter and death have passed and ye Are light of her eyes hath pierced below The cells of the ice, and bud-lets grow, And spring has come and in her wake She hath brought the heav'ns to pond and lake—A-

rit.

a tempo 1st and 2nd v. *Va tempo* 3rd v.

free, O flow'rs, are free!
sap to heav'n doth flow.
wake, O flow'rs, a wake!

a tempo *a tempo*

The Spring Journey.

R. Heber.
Moderato.

L. Spohr.

1. Oh, green was the corn as I rode on my way, And bright were the
 2. The thrush from his hol - ly, the lark from his cloud, Their cho - rus of
 3. The mild southern breeze brought a show'r from the hill, And yet tho' it
 4. Oh, such be life's jour-ney, and such be our skill, To lose in its

dews on the blos - soms of May, And dark was the syc - a-more's
 rap - ture sang jov - ial and loud From the soft ver - nal sky to the
 left me all drip - ping and chill, I felt a new pleas - ure as
 bless - ings a sense of its ills; Thro' sun - shine and show'r may our

leaf to be - hold And the oaks ten - der leaf was of em - 'rald and
 soft grass - y ground, There was beau - ty be - neath me, a - bove, and a -
 on - ward I sped, To gaze where the rain - bow gleamed broad o - ver -
 pro - gress be - e - ven And our tears lend a charm to the pros - pect of

gold, And the oaks ten - der leaf was of em - 'rald and gold.
 round, There was beau - ty be - neath me, a - bove, and a - round.
 head, To gaze where the rain - bow gleamed broad o - ver - head.
 heav'n, And our tears lend a charm to the pros - pect of heav'n.

Come, Ever-Smiling Liberty.
DUET FROM "JUDAS MACCABEUS."

231

Handel

Andante.

p Come, ev - er - smil - ing Li - ber-ty, come,

p Come, ev - er - smil - ing Li - ber-ty,

Andante.

p

smil - ing Li - ber-ty, And with thee bring thy joc-und train,

smil - ing Li - ber-ty, And with thee bring thy joc-und

with thee bring thy joc - und train;

train, with thee bring thy joc - und train;

mf *p*

Come, Ever-Smiling Liberty.

Come, ev-ver - smil-ing Li-ber-ty,

Come, ev - er - smil-ing Li-ber-ty,

This system contains the first two staves of the musical score. The first staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with the lyrics 'Come, ev-ver - smil-ing Li-ber-ty,'. The second staff is a piano accompaniment in treble clef, featuring a melody that mirrors the vocal line. Below the piano staff is a bass line in bass clef, providing a harmonic foundation. The system concludes with a repeat sign.

For thee we pant and sigh, for thee,..... and

For thee we pant and sigh, for thee, For thee we pant and

This system contains the next two staves of the musical score. The vocal line continues with the lyrics 'For thee we pant and sigh, for thee,..... and'. The piano accompaniment and bass line continue to support the melody. The system concludes with a repeat sign.

sigh, for thee, With whom e - ter - nal pleas - ures reign,

sigh, for thee, With whom e - ter - nal pleas - ures reign,

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics 'sigh, for thee, With whom e - ter - nal pleas - ures reign,'. The piano accompaniment and bass line provide a final harmonic resolution. The system concludes with a repeat sign.

This musical score is for the hymn 'Come, Ever-Smiling Liberty.' It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first two lines of the vocal melody and the beginning of the piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final two lines of the vocal melody and the piano accompaniment. The fourth system contains the final two lines of the vocal melody and the piano accompaniment. The lyrics are: 'Come, ev - er - smil - ing Li-ber-ty, With whom e - ter - nal, with whom e - ter-nal pleas - ures reign.' The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

Come, ev - er - smil - ing Li-ber-ty,

Come, ev - er - smil-ing Li-ber-ty,

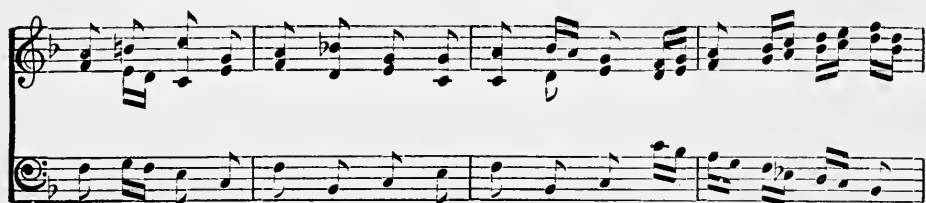
With whom e - ter - nal, with whom e - ter-nal pleas - ures

With whom e - ter - nal, with whom e - ter-nal pleas - ures

reign.

reign.

A Study.

Andante.

Corn Song.

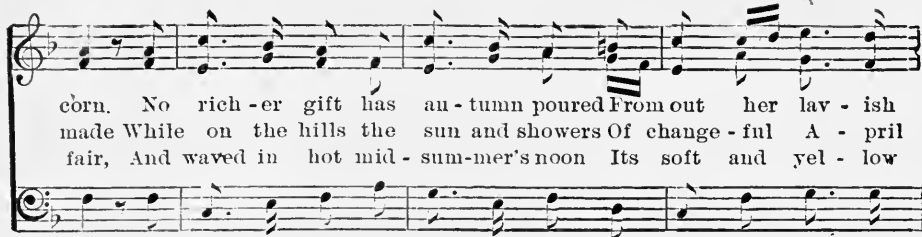
J. G. Whittier.

Bernhard Klein.

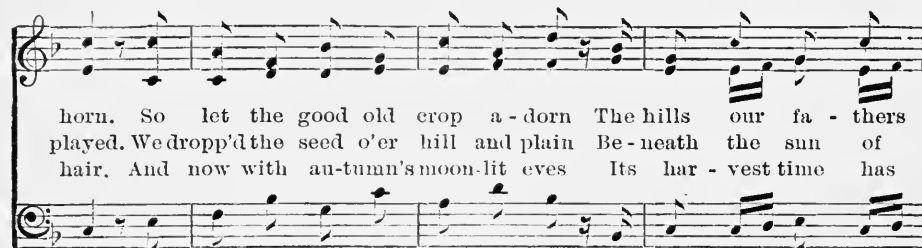
Allegretto.

- mf*
1. Heap high the far-mer's win - ter hoard, Heap high the gold - en
 2. Thro' vales of grass and meads of flowers Our ploughs their fur - rows
 3. All thro' the long, bright days of June Its leaves grew green and



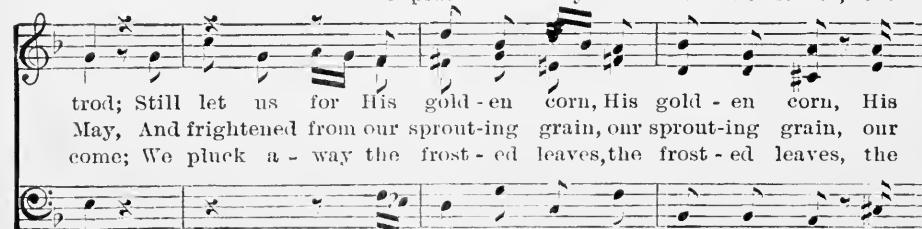


corn. No rich - er gift has au - tumn poured from out her lav - ish
made While on the hills the sun and showers Of change - ful A - pril
fair, And waved in hot mid - sum - mer's noon Its soft and yel - low



horn. So let the good old crop a - dorn The hills our fa - thers
played. We dropp'd the seed o'er hill and plain Be - neath the sun of
hair, And now with au - tumn's moon - lit eves Its har - vest time has


Still let us for His gold - en corn, His
And frightened from our sprout - ing grain, our
We pluck a - way the frost - ed leaves, the



trod; Still let us for His gold - en corn, His gold - en corn, His
May, And frightened from our sprout - ing grain, our sprout - ing grain, our
come; We pluck a - way the frost - ed leaves, the frost - ed leaves, the

Still let us for His gold - en corn, His
And frightened from our sprout - ing grain, our
We pluck a - way the frost - ed leaves, the

cresc.



gold - en corn, gold - en corn, Send up our thanks to God.
sprout - ing grain, sprout - ing grain, The rob - ber crows a - way.
frost - ed leaves, frost - ed leaves, And bear our treas - ure home.

cresc.

Come, Happy Spring.

UNISON SONG.

Giordani.

Larghetto.

The first system of the musical score is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking *Larghetto.* is above the treble staff. The music begins with a series of chords in the right hand and a single note in the left hand. The right hand features a trill (tr) on a note in the fifth measure. Dynamic markings include *p* (piano) at the beginning, *f* (forte) in the fifth measure, and *p* again at the end of the system.

The second system of the musical score continues the piano accompaniment. It features a vocal line in the treble staff with the lyrics "Come, hap-py spring, On fragrant". The piano accompaniment in the grand staff continues with chords and single notes. A dynamic marking of *mf* (mezzo-forte) appears above the vocal line and below the piano accompaniment.

The third system of the musical score continues the piano accompaniment. It features a vocal line in the treble staff with the lyrics "wing, Bid win-ter gloom far hence de-part, Come, hap-py". The piano accompaniment in the grand staff continues with chords and single notes. Dynamic markings include *p* (piano) above the vocal line, *f* (forte) below the piano accompaniment, and *p* again at the end of the system.

spring, Bid winter gloom far hence depart. Soft winds and

p

f *p*

This system contains the first two staves of music. The vocal line (treble clef) begins with a melody in D-flat major, marked *p* (piano). The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes, marked *f* (forte) in the middle and *p* (piano) towards the end.

show'rs, Sun-shine and flow'rs Bring new-born hope to my long - ing

mf *mf*

This system contains the next two staves. The vocal line continues the melody, marked *mf* (mezzo-forte). The piano accompaniment provides harmonic support with chords and moving lines, also marked *mf*.

heart, Bring new-born hope, hope to my heart, hope to my heart. Come, happy

p *p*

This system contains the final two staves. The vocal line concludes the phrase, marked *p* (piano). The piano accompaniment ends with sustained chords, also marked *p*.

Come, Happy Spring.

spring, On fragrant wing, Bid win-ter gloom far hence depart, Come, happy

This system contains the first line of the song. The vocal melody is on a single staff in G-flat major (two flats). The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. The lyrics are written below the vocal staff.

spring, Bid win-ter gloom *f* far hence de - part,... far hence de -

This system continues the song. It includes a forte (*f*) dynamic marking above the vocal staff. The piano accompaniment continues with similar textures. The lyrics are written below the vocal staff.

part.

f *p* *f*

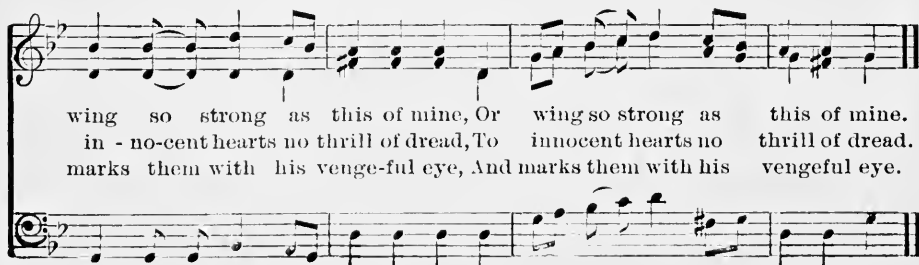
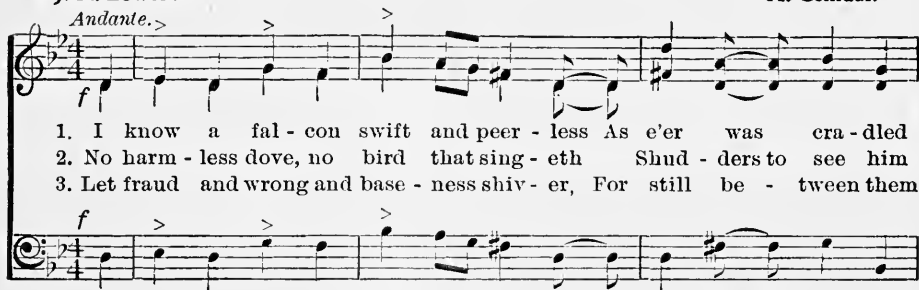
This system concludes the piece. It features a piano (*p*) dynamic marking and a final forte (*f*) dynamic marking. The piano accompaniment ends with a final chord. The lyrics are written below the vocal staff.

Andante.

The Falcon.

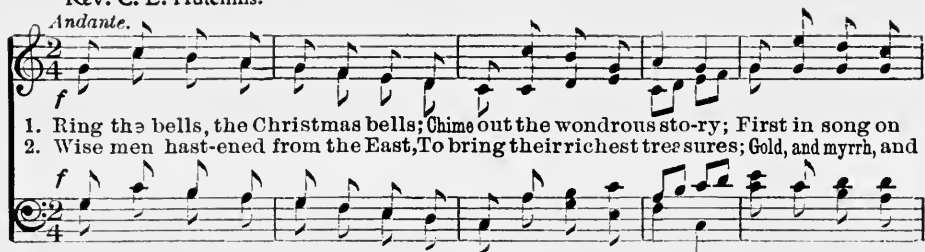
J. R. Lowell.

A. Conradi.

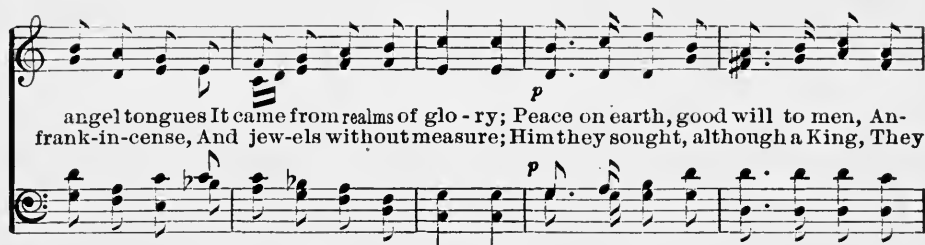
Andante.

From S. S. Hymnal by kind permission of
Rev. C. L. Hutchins.

Andante.



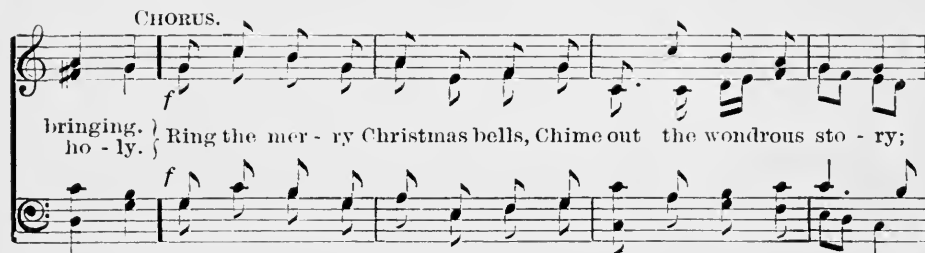
1. Ring the bells, the Christmas bells; Chime out the wondrous sto-ry; First in song on
2. Wise men hast-ened from the East, To bring their richest treasures; Gold, and myrrh, and



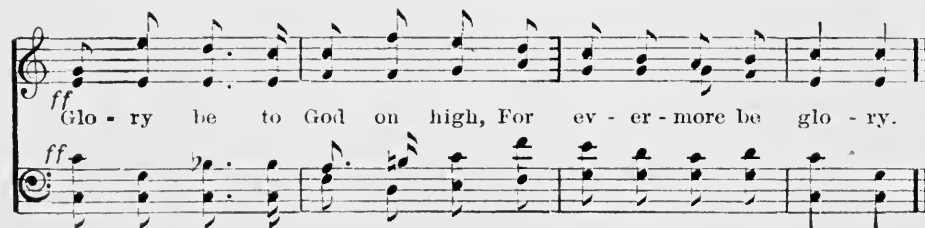
p
angel tongues It came from realms of glo-ry; Peace on earth, good will to men, An-
frank-in-cense, And jew-els without measure; Him they sought, although a King, They



cresc. *mf* *rall.*
gel-ic voic-es ring-ing—Christ the Lord to earth has come, His glorious message
found in birthplace low-ly, There with-in a mang-er lay The Babe so pure and



CHORUS. *f*
bringing. } Ring the mer-ry Christmas bells, Chime out the wondrous sto-ry;
ho-ly. }



ff
Glo-ry be to God on high, For ev-er-more be glo-ry.

Tonic Minor.

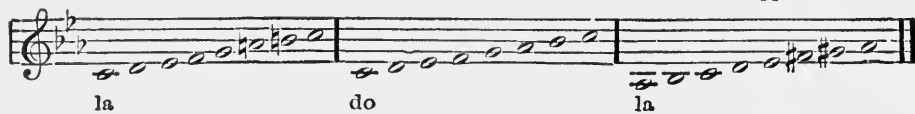
Major.

Relative Minor.

C

C

A



la

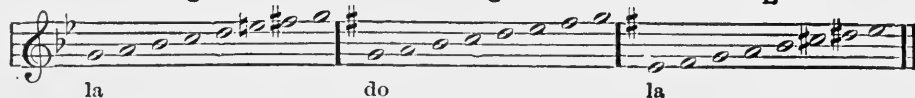
do

la

G

G

E



la

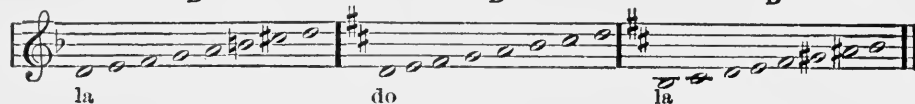
do

la

D

D

B



la

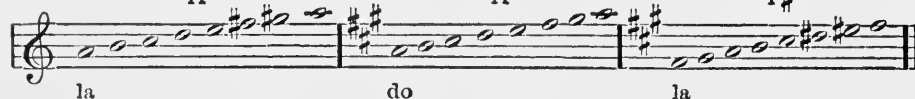
do

la

A

A

F#



la

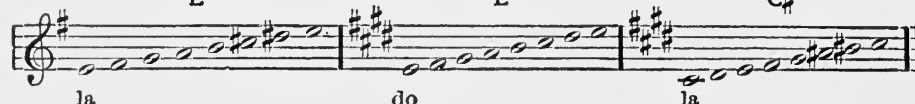
do

la

E

E

C#



la

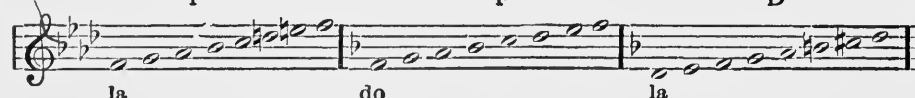
do

la

F

F

D



la

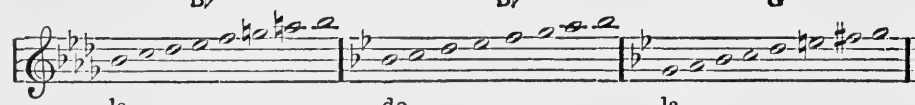
do

la

Bb

Bb

G



la

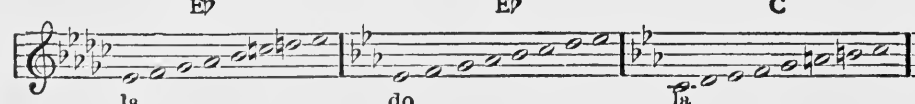
do

la

Eb

Eb

C



la

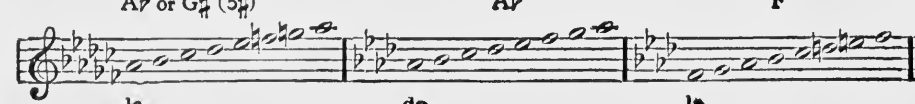
do

la

A# or G# (5#)

A#

F



la

do

la

A *Tone* is a musical sound produced by rapid vibrations and having the essential properties of length and pitch.

The *Pitch* of a tone is its highness or lowness.

An *Interval* is the difference in pitch between any two tones.

An *Octave* is an interval whose higher tone is produced by twice the number of vibrations per second required for the lower tone.

Owing to the frequent coincidence of these vibrations, as shown in the following diagram, the two tones of an octave are very similar, and cannot be easily distinguished when sounded together.



When men and women sing the same tune together their voices are an octave apart.

As every tone has its octave above or below (within a certain limit), we may take either tone of a given octave as 1 and sing another octave higher or lower. Octaves may be thus extended until the highest or lowest limit is reached.

A *Scale* is a succession of eight tones, progressing by intervals called steps and half-steps, with the eighth tone an octave higher than the first.

The most familiar scale is known as the *major scale*, the half-steps of which occur between 3 and 4, and 7 and 8. The scale names of the major scale are 1, 2, 3, 4, 5, 6, 7, 8. The syllables, do, re, mi, fa, sol, la, ti, do, are the singing names.

Tone 1 of the scale is called the *key-note*, because it governs the relative pitch of all the other tones of the scale, and is the point toward which all melody seeks repose.

The tones of the scale and their octaves compose what is called a *Key*. It is not necessary, however, to sing these tones in regular order so long as the effect is pleasing.

Other kinds of scales will be treated later on.

The scale names do not indicate absolute pitch, for the scale may be sung high or low; but every tone has a pitch name as well as a scale name. The pitch names are C, D, E, F, G, A, B, which are repeated in every octave.

Diagram 1

O—8
 B—7
 A—6
 G—5
 F—4
 E—3
 D—2
 C—1

The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key-note*, or *tonic*. When 1 of the scale is G, the key is G; when 1 is E \flat , the key is E \flat , and so on. If we sing the tones C, D, E, F, G, A, B, C, in the order named, we sing the major scale, because the tones represented by these pitch names are arranged (with reference to steps and half-steps) to correspond with the tones of the scale. See diagram 1.

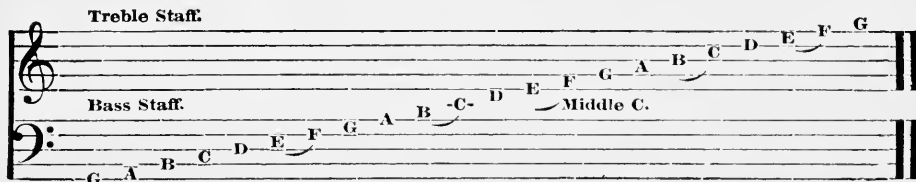
Diagram 2.

- Now if we take G for our key-note and sing G, A, B, C, D, E, F, G, we do not sing the major scale, because F-G, being a whole step, does not correspond with the half-step 7-8 in the scale. But if we substitute F \sharp for F, the correct order of intervals (steps and half-steps) would be preserved. See diagram 2. The key of G, therefore, has one sharp (F sharp). By studying the diagrams on the key pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

Names of Notes, Staff, Clefs.

Notes are written signs for tones. They are written on or between horizontal lines called the staff. The *great staff* has eleven lines. The middle line represents the pitch C and is called *middle C*. The part of the staff above middle C is called the *treble* staff, and the part below middle C is called the *bass* staff. As these divisions of the great staff are usually printed some distance apart, the middle line (middle C) is dropped and signs called Clefs are used to designate them.

The Great Staff.



Letters connected thus: E F, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle C.

Treble Sign or Clef.



Sometimes called the G Clef.

Bass Sign or Clef.



Sometimes called the F Clef.

Added or Leger lines above or below are used when the staff is not sufficient.

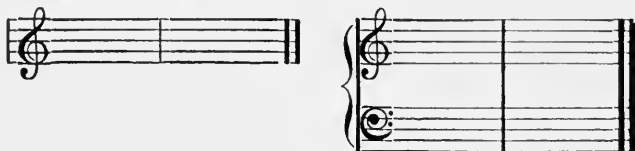
Time Values of the Notes.

The relative length of tones is indicated by the *shape* of the notes.

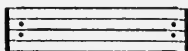
Whole.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-Second.

Every piece of music is divided into small sections of equal time-value, called *Measures*. This division is made audible by *Accentuation* (stress); visible, by *Bars*, which are perpendicular lines drawn through the staff (or staves) at the end of each measure. A double bar indicates the end of a part or movement.

Measure. Measure.



The repetition of a part is indicated by dots, thus:

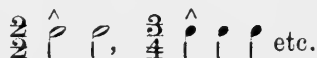


With reference to the different note-values and accentuation of the measures, different kinds of time are formed. The time is indicated at the beginning of every piece in the form of a fraction. $\frac{3}{4}$ indicates that there are three quarters-notes (or their equivalent) to be counted in every measure. The numerator expresses the number of counts to each measure; the denominator, the kind (note-value) of counts. Until recently $\frac{4}{4}$ was represented by C ; $\frac{2}{2}$, by C .

Simple measures are those of two and of three counts, all the others are *Compound* ($4 = 2 \times 2$, $6 = 2 \times 3$, etc.).

A piece of music may begin with any part of a measure, this incomplete measure being called the *Initial Arsis*.

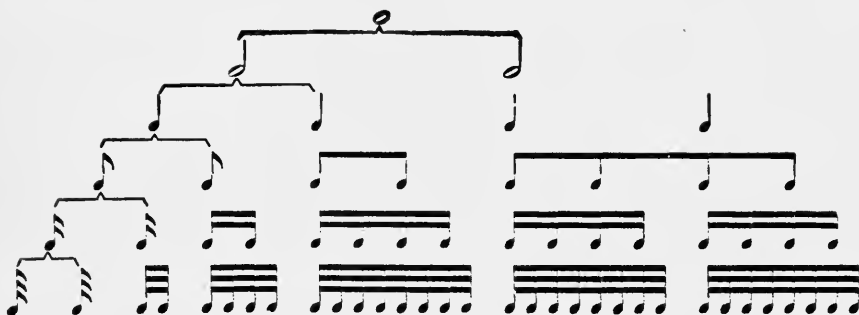
Accent is the stress or emphasis laid on special counts. Simple measures have but one accent, namely, on the first count:



Compound measures are formed of 2 or 3 simple measures, and thus have two accents, the first being the stronger.



Rhythm is the regular recurrence of equal measures, and may be expressed in motion as well as sound.



This division of every note into two of the next lower denomination is the normal one. The most common of the abnormal or irregular divisions of notes arises when a note is divided into three equal ones, called a *Triplet*. Triplets are marked with a slanting 3.

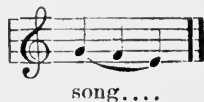
$$o = \underset{3}{\text{crotchets}}, \quad \text{minim} = \underset{3}{\text{crotchets}}, \quad \text{crotchet} = \underset{3}{\text{quavers}} \text{ or } \underset{3}{\text{quavers}} \text{ or } \underset{3}{\text{quavers}} \text{ etc.}$$

The Tie, Slur, Hold.

The *Tie* (—) combines notes of the same pitch (height) in such a manner that they are held as one note of the value of all the notes so joined.



A *Slur* (—) connects notes that are to be sung to the same syllable.



A *Hold* (∞), when placed either over or under a note or rest, adds to its value usually one measure, less the length of the note.

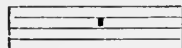
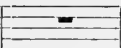
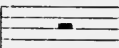
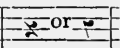
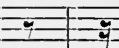
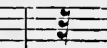
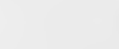
A *Dot* after a note prolongs its value by half.

$$o. = o \text{ — } \text{crotchet}, \quad \text{minim.} = \text{minim} \text{ — } \text{crotchet}, \quad \text{crotchet.} = \text{crotchet} \text{ — } \text{quaver}, \quad \text{quaver.} = \text{quaver} \text{ — } \text{quaver}, \text{ etc.}$$

A second dot adds to the total tone value half the value of the first dot.

$$\text{quaver.} = \text{quaver} \text{ — } \text{quaver}, \quad \text{quaver..} = \text{quaver} \text{ — } \text{quaver} \text{ — } \text{quaver}.$$

The signs of silence corresponding to the various notes are called *Rests*.

Double Whole Rest.	Whole Rest.	Half Rest.	Quarter Rest.	8th Rest.	16th Rest.	32d Rest.
						

Rests may be dotted like notes.

Chromatics.

Besides the regular tones of the major and minor scales, there are *intermediate* tones called *Chromatics*. These are between the regular tones of the scale, except where the half-steps occur. For instance: *sharp 4* is a tone half way between 4 and 5; *flat 7* is a tone between 6 and 7.

A half-step is also called a *semi-tone*, and a whole step a *whole tone*.

A *Sharp* (♯) signifies that the line or space on which it is used represents a tone a half-step higher than the original tone. Likewise, a *Flat* (♭) means a half-step lower. A *Natural* (♮) annuls the effect of a sharp or flat.

A *Double Sharp* (×) signifies that the line or space on which it is used represents a tone a whole step higher than the original tone. Likewise, a *Double Flat* (♭♭) means a whole step lower. A *Double Natural* annuls the effect of a × or ♭♭. The ♯, ×, ♭, and ♭♭ are called *chromatic signs*, and affect only the measure in which they occur.

Tones sounding alike, but differently named and written, like B and C♯, C♯ and D♭, are *Enharmonic Changes*, one for the other.

The Chromatic Scale.

A scale progressing by half-tone steps is termed a *chromatic scale*.

The ascending chromatic scale is usually written with sharps, the descending chromatic scale with flats.



Minor Scales.

There are two kinds of minor scales, the *harmonic* and *melodic*. In the harmonic minor scale the tones succeed each other at the following intervals:

Scale of A Minor (harmonic).



Half-steps are found here from 2-3, 5-6, 7-8; whole-steps from 1-2, 3-4, 4-5; the progression 6-7 is a step and a half.

The melodic minor scales differ from the harmonic in that they do not, like the latter, raise merely the seventh degree both in ascending and descending, but *raise in ascending the sixth and the seventh degrees, while in descending neither of these is raised.*

Scale of A Minor (melodic).



On each of the twelve tones of the chromatic scale is found a major scale, as well as the two minor scales.

The construction of all the other scales after the model of C Major and A Minor necessitates the introduction of sharps and flats which, when placed after the clef, are called *signatures*; when otherwise placed they are called *accidentals*.

Signatures of the Most Common Scales.

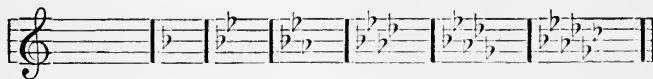
(Sharp Keys.)

Major:	C	G	D	A	E	B	F#
Minor:	A	E	B	F#	C#	G#	D#



(Flat Keys.)

Major:	C	F	B \flat	E \flat	A \flat	D \flat	G \flat
Minor:	A	D	G	C	F	B \flat	E \flat



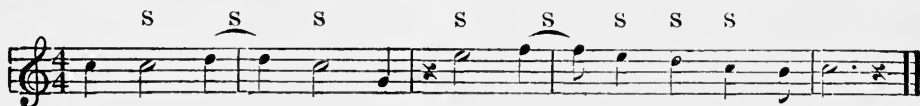
We say of a composition bearing the signature of any of these scales that *it is written* in the key similarly named. By the term *Key* we understand the relation of the tones to an individual tone as key-note.

The term *Scale* applies only to tones connected in stepwise succession; the term *Key* is applied to every species of tone-connection.

Keys (scales) of the same signature are called *relative*.

The signature leaves undecided whether a piece is written in major or in the relative minor. But this can usually be determined by the character of the melody.

Tones beginning on un-accented counts and held over accented ones are called *Syncopations*.



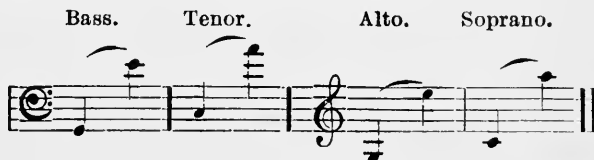
The degree of rapidity or slowness of a piece is called its *Tempo*, and is indicated by Italian terms. Terms relating to expression, degree of tone-power, delivery, etc., are also taken from the Italian.

The *Appoggiatura* (grace note) is a short note without accent, and its value is taken from that of the preceding note or rest.

The Human Voice.

Human voices are in general classified as Bass and Tenor (male); Alto and Soprano (female).

The *average* compass of the mature voice is :

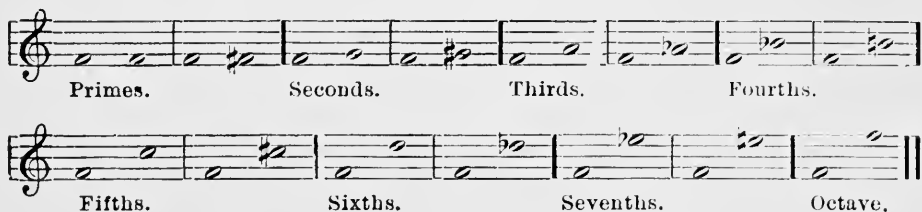


When the tenor part is written in the G clef the tones sound an octave lower than they are written.

Intervals.

An Interval is the difference in pitch between two tones, measured by the number of staff degrees used.

Intervals are called primes, seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.*



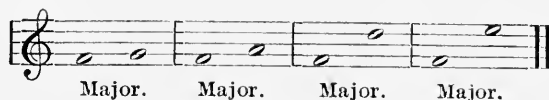
*An octave is called plus a second a ninth.

An octave is called plus a third a tenth.

The prime, octave, fourth, and fifth, found between 1 and 1, 1 and 8, 1 and 4, and 1 and 5 respectively, of the major scale, are called *Perfect* intervals.



The second, third, sixth, and seventh, found between 1 and 2, 1 and 3, 1 and 6, and 1 and 7 respectively, of the major scale, are called *Major* intervals.

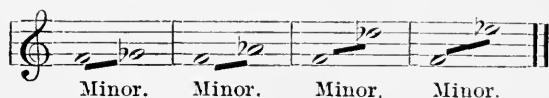


When a perfect or a major interval is extended by a half-step, as:



it is called *Augmented*.

When a major second, third, sixth, or seventh is made a half-step smaller, it becomes a *Minor* second, third, sixth, or seventh.

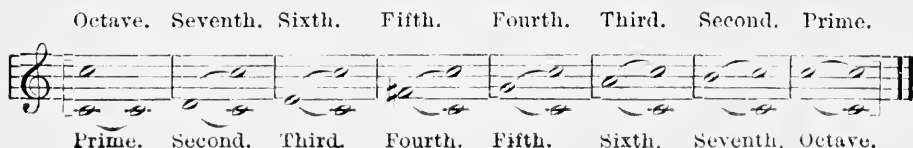


When a minor or a perfect interval is made a half-tone smaller it becomes a *Diminished* interval.



Inversion of Intervals.

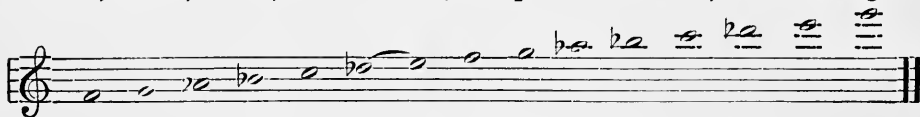
If the lower tone of an interval is put an octave higher, or the higher tone an octave lower, we obtain the *Inversion* of this interval.



The inversion of an interval is thus seen to be its complement to an octave. A prime becomes an octave; a second, a seventh; a third, a sixth; a fourth, a fifth, and *vice versa*.

The examples above show furthermore, that by inversion, major intervals become minor; augmented ones, diminished, and *vice versa*; but perfect ones remain perfect.

An examination of the minor scale will disclose besides major and minor seconds, thirds, sixths, and sevenths, and perfect intervals, the following:



A diminished fifth between the 2d and 6th scale-tones.

“ “ “ “ 7th “ 4th “

An augmented “ “ “ 3d “ 7th “

“ second “ “ 6th “ 7th “

“ fourth “ “ 4th “ 7th “

A diminished seventh “ “ 7th “ 6th “

MAJOR.



MINOR.

Schulz.

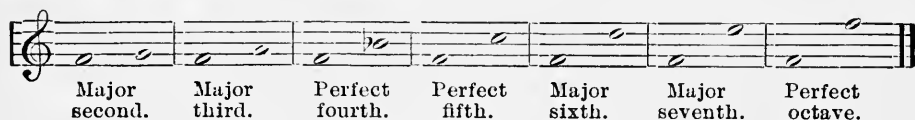


Intervals Compared in the Major and the Minor.





The intervals found between 1 of the major scale and the other scale tones are *Major* intervals, excepting the fourth, fifth, and octave.



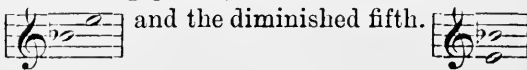
Comparing with these intervals those between 2 of the scale and the other scale tones in order, we find a minor third and minor seventh.



Between 3 of the major scale and the other scale tones in their order we find minor second, minor third, perfect fourth, perfect fifth, minor sixth, and minor seventh, and perfect octave.



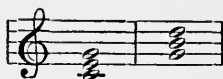
Reckoning with 4, 5, and 6 as starting points, we find no new intervals excepting the augmented fourth and the diminished fifth.



Intervals of the Harmonic Minor Scale.



A triad is a combination of a scale tone, its third and fifth, as:



Triads are named from their bass note or lowest tone.

A triad may be found on each tone of the major and the minor scale, as:

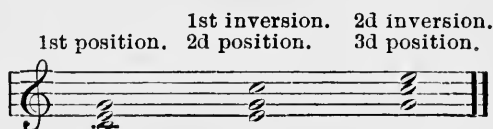


Triads are of four kinds: Major, minor, diminished, and augmented. The major triad, consisting of a tone, its major third and perfect fifth is found on the 1st, 4th, and 5th degrees of the major scale, and on the 5th and 6th degrees of the minor scale. The minor triad consisting of a tone, its minor third and perfect fifth is found on the 2nd, third, and sixth degrees of the major, and on the 1st and 4th degrees of the minor scale.

The diminished triad consists of a tone, its minor third and diminished fifth, and is found on the 7th degree of the major and on the 2d and 7th degrees of the minor scale.

The augmented triad consists of a tone, its major third and augmented fifth, and is found on the third degree of the minor scale.

Each triad has three positions and two inversions.



Triads With Their Inversions.

Major Triads.

In C Major.

On C or Do.

On F or Fa.

On G or Sol.

In A Minor.

On E or Mi.

On F or Fa.



Minor Triads.

In C Major.

On D or Re.

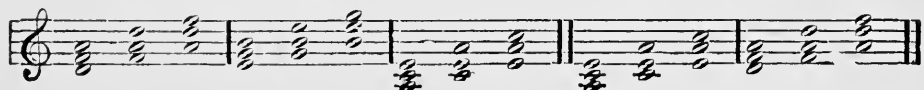
On E or Mi.

On A or La.

In A Minor.

On A or La.

On D or Re.



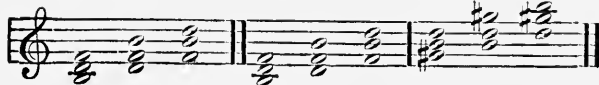
In C Major.

In A Minor.

On B or Ti.

On B or Ti.

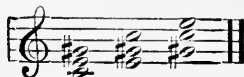
On G \sharp or Si.



Augmented Triads.

In A Minor.

In C or Do.



Chords of the Seventh.

A chord of the Seventh consists of a scale-tone, its third, fifth, and seventh.

A chord of the Seventh is found on each tone of the major and the minor scales.

The most important of these are :

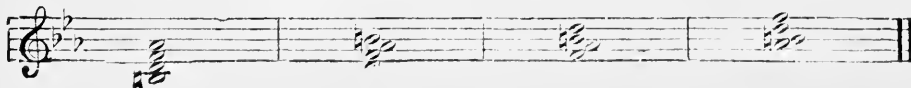
1. The chord of the Dominant Seventh on the fifth step, or dominant, of major and minor. The chord consists of the dominant, its major third, perfect fifth, and minor seventh.

C Major. C Minor. 1st position. 2d position. 3d position. 4th position.
1st inversion. 2d inversion. 3d inversion.







2. The chord of the Diminished Seventh, found on the seventh degree in minor. It consists of the seventh tone, its minor third, diminished fifth, and diminished seventh.

C minor. 2d position. 3d position. 4th position.
1st position. 1st inversion. 2d inversion. 3d inversion.



Common Italian Terms Used in Music.

- A**—in, at, to, according to, for.
Accelerando—accelerating the motion.
Adagio—slow.
Ad libitum (Latin)—at pleasure.
Agitato—agitated.
Alla—like, in the style of.
Allegretto—somewhat quick.
Allegro—quick, lively.
Andante—walking, moderately quick.
Andantino—a little slower than *Andante*;
sometimes, more rapid.
Anima—soul expression.
Animato—with spirit.
Assai—very.
Brio—fire.
Calando—diminishing in tone-volume.
Canabile—singing, melodious.
Con—with.
Crescendo ()—increasing in tone-volume.
Da capo (D.C.)—from the beginning.
Dal segno (D.S.) or ()—from the sign.
Decrescendo ()—diminishing in tone-volume.
Diminuendo ()—diminishing in tone-volume.
Dolce—sweet, with expression.
Energico—with energy.
Espressivo—with expression.
Fine—end.
Forte (f)—loud.
Fortissimo (ff)—very loud.
Forza—power, force.
Fuoco—fire.
Grazia—grace.
Grazioso—graceful.
Grave—serious, very slow.
Larghetto—somewhat broad and slow.
Largo—broad, very slow.
Legato—connected.
Lento—slow.
Ma—but.
Marcato—accented.
Marcia—march; *alla marcia*—marchlike.
Marziale—martial.
Meno mosso—slower.
Mezzo (a)—half.
Moderato—moderate.
Molto—much, very.
Morendo—dying, diminishing in motion and tone-volume.
Moto—motion.
Non—not.
Pesante—heavy, emphatic.
Pianissimo (pp)—very soft.
Piano (p)—soft.
Più—more, *Più forte*—louder, *Più mosso*—more rapid.
Presto—very quick.
Primo (a)—first, *Tempo primo*—in the original time (after an acceleration or retard.)
Poco—little, *Poco a poco*—little by little, gradually.
Quasi—as it were, almost.
Rallentando (rall.)—retarding motion.
Risolto—resolute.
Ritardando (rit.)—retarding motion.
Ritenuto (riten.)—holding back.
Secondo (a)—second.
Sforzando (>)
Sforzato (sf, sfz.) } louder, accented.
Smorzando—dying, diminishing in motion and tone-volume.
Solo (pl. soli.)—alone, to be sung or played by one voice or instrument.
Sostenuto—sustained.
Staccato—detached, disconnected.
Stringendo—accelerating the motion.
Tempo—time, movement.
Tenuto (ten.)—held, sustained.
Tranquillo—tranquil.
Tutti—all, in contrast with *solo*, or *solt.*
Un poco—a little.
Vivace. } —lively.
Vivo. }
Voce—voice.

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